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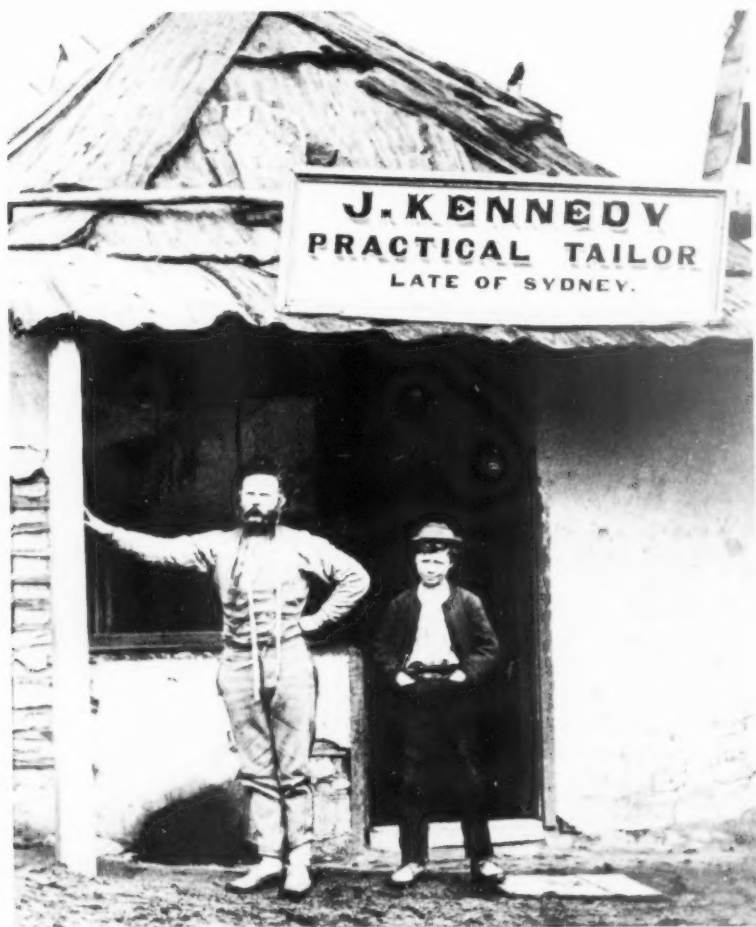
THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY

KODAK (AUSTRALASIA) PTY. LTD.

YEAR NINETEEN FIFTY-THREE

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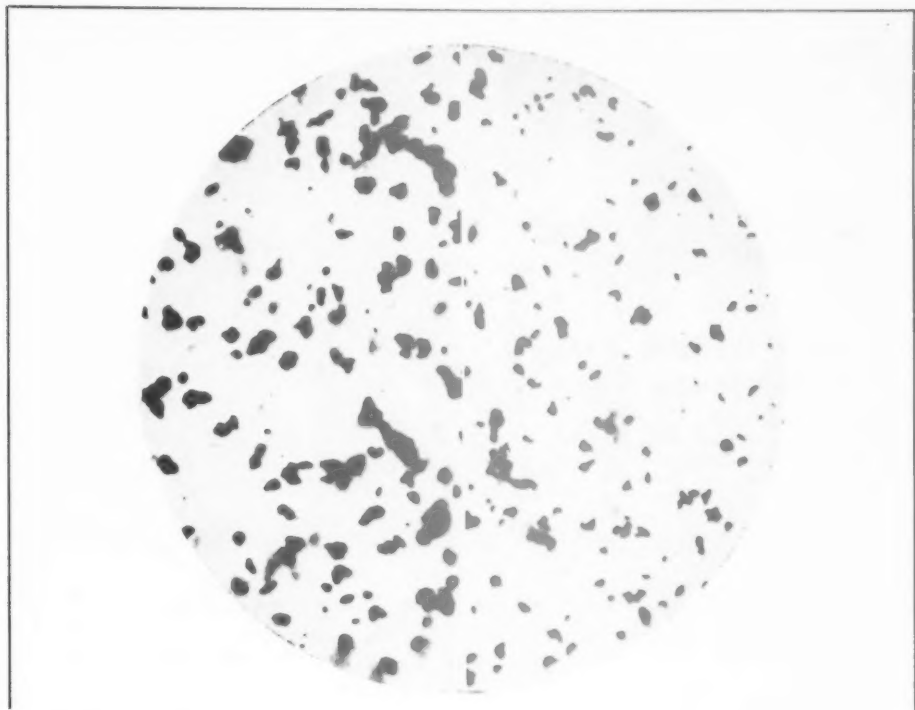
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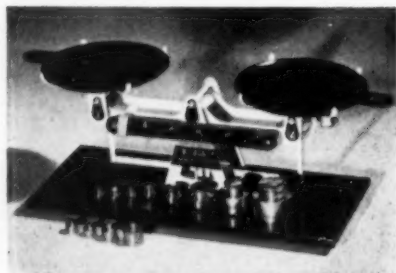
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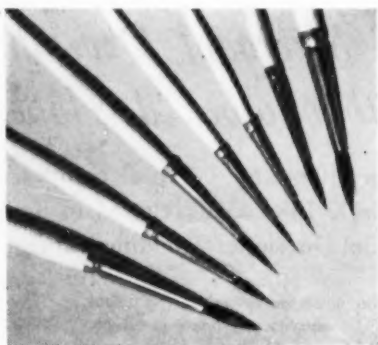
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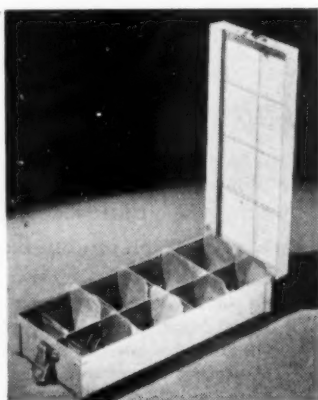
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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PROPOSED SOCIETIES' COUNCIL FOR N.S.W.

A circular has now been sent to photographic clubs in N.S.W. giving details of the aims and objects of the proposed council which will be on similar lines to that recently formed in Queensland (see *A.P.-R.*, Oct. 1952.) Societies are invited to appoint one delegate for every fifty members with a maximum of four delegates from any one society.

A preliminary meeting has been arranged for Thursday, 5th March, at the Methodist Church Hall, William and Forbes Street, Sydney, at 8 p.m. Clubs are urged to send delegates to this meeting as the formation of a council will prove of lasting benefit to all members. D.M.

CAMERA CLUB OF SYDNEY

An *Open* competition was the highlight of the meeting on Jan. 13 and this resulted in a fine display of prints. Awards for the competition, given by the club's panel of judges, were: *A Grade*—1, S. H. Lofts and J. Hoey (equal); 3, L. Friend; HC, H. James. *B Grade*—1, K. Dietrich; 2, J. A. Hayes; 3, S. Ridley (two entries equal). Constructive criticism and discussion on the prints were given by the judges and members.

Club members were given a lesson in Portraiture on Jan. 27 by fellow member Mr. S. Ridley, who had brought along equipment which was used to demonstrate various types of lighting on a model. The lecturer explained that good portraiture could be obtained by using four lights, namely, main, fill-in, background and accent (spotlight, etc.). Mr. Ridley also said that in order to get good pictures when taking child portraits, it is essential for the photographer to come down to the level of the child and entertain him. By doing this the photographer would find the results far more pleasing and with a lot more expression. L.F.

NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

Mr. V. Chargois, F.R.P.S., was the judge of the competition on Jan. 14 and the results were: *A Grade*—1 and 2, V. Hibbard; 3, D. Michel. *B Grade*—1, Mrs. Jackson; 2, A. Dietrich; 3, T. Harrison. *C Grade*—1, E. Springett and S. Main (equal); 2, E. Springett; 3, J. Jackson and J. Layman (equal). The Special Portrait Competition was won by E. Springett.

Jan. 28 was Print Criticism night and it was voted a great success, helping many of the participants overcome some of their mistakes.

Meetings are held in the Dispensary Hall, Chatswood, at 8 p.m. on alternate Wednesdays. D.M.

PHOTOGRAPHIC SOCIETY OF N.S.W.

An interesting night on Jan. 13 resulted from the innovation introduced when members in the Beginners' Grade each gave a negative (plus enlargement from it) to the secretary, who allotted a negative to each Advanced Worker who then made his enlargement; later the two were put up together and a discussion followed.

The judge for the *Open* competition on Jan. 20 was Mr. A. R. Eade, and the results were: *Advanced*—1, Mrs. Wheatstone; 2 and 3, J. Phillips. *Intermediate*—1, L. Thompson; 2, C. Clarke; 3, J. Dudgeon. *Beginners*—1, Mrs. I. Bagnall; 2, Mrs. R. Johnson; 3, Miss W. Schmidt.

A most enjoyable camp was held at Avoca on the long week-end, Jan. 24 to 26. The judge for the colour competition on Jan. 27 was Mr. Woodward-Smith, and it was really a pleasure to view one of the finest selections of transparencies we had yet seen. It is very good to know that there is a definite and continual upgrading of ideas and quality of colour. Placings were: 1, W. Dye; 2, Mrs. R. Johnson; 3, A. R. Eade and T. Dawson (equal).

On Feb. 3 Dr. A. E. F. Chaffer, A.P.S.A., gave the last of his *Talks on Composition*, thus concluding a series from which members have gained a great deal.

A very comprehensive and complete syllabus has been drawn up for the next six months, with special thought given to subjects which will prove most helpful to beginners. Visitors and intending members are always welcome to the meetings which are held in the Methodist Church Hall, corner of William and Forbes Sts., Sydney, every Tuesday at 8 p.m. D.M.

MANLY CAMERA CLUB

On Dec. 11 the club held its Christmas Social Meeting which was attended by about fifty-six people including guests. Certificates of Merit awarded for the Yearly Competitions were presented to members by Mr. H. Mallard. An additional prize for the winners of both *A Grade* and *B Grade* was in the form of a donation kindly given by Mr. J. L. Phillips, of the Photographic Society of New South Wales. The audience then viewed a screening of colour movies and slides taken while on a trip to Lord Howe Island. Mr. A. Short also screened some of the members' slides. During refreshment time, visitors were able to fraternise with members while looking at a display of about fifty-five prints, the work of members during the past year. Guests included Mr. H. Mallard, Mr. S. Symonds (Photo. Soc. of N.S.W.), Mr. J. Mortley (Kodak Ltd.), Mr. G. S. Gow and Mr. Graham (both of Y.M.C.A. Camera Circle).

On Jan. 8 short talks were given by members as follows: Mr. J. J. Waterer, *Portraits by Daylight*; Mr. K. Musgrave, *Hypo Economy and Bas-relief Process*; Mr. J. Jude, *Photography and the World of Art*, and Mr. V. S. Joyce, *Professional Methods*.

The *Open* competition on Jan. 22 was judged by Mr. H. Mallard, whose helpful criticism is always appreciated. The awards were: *A Grade*—1, Mrs. M. Wheatstone (8); 2, K. Musgrave (7); 3, B. Cohen (6). *B Grade*—1, L. Hope-Caten (7); 2, A. R. Patterson (6); 3, E. Harrison (5). On this occasion we were also pleased to welcome as a visitor Mr. F. L. Elrington from Narromine who gave members a short talk. Also during the evening a presentation was made to Mr. Eric Were prior to his leaving for abroad. As a foundation member of our club, his skill, ability and cheerful disposition were appreciated by all. Once again we wish him well for the future. F.B.S.

WOLLONGONG CAMERA CLUB

The January meeting was held in the Guides Hall with the President, A. Chambers, in the chair, assisted by the Secretary, B. Jessop. The twenty-two members present warmly greeted seven prospective members.

After many years of noble service in that capacity, G. Burns asked to be relieved of his position as cook. D. Greentree, being the volunteer appointed, was duly lectured on how not to burn the water. This was followed by a general allocation of duties for the coming year.

We then had the sad news broken to us that the Guides Hall was no longer available and members were urged to seek some other hall. Members were then warned of coming events: Our annual raid on Crown Street; the deadline of the May meeting for interclub competition prints; the deadline of October meeting for prints of the district exhibition.

Question time brought forth some good points on the use of hypo and the glazing of prints. D. Greentree's screening of colour shots of a goodly part of Eastern Australia, including some very fine snow pictures, brought us to the monthly competition, W. Taylor's *Concentration* winning in *B Grade*. The judges of the *A Grade* section all having prints in the section were so busy cutting each other's throats that none of them got a credit. B. Chambers summarised the judging and supper closed a very pleasant evening. P.L.L.

CAMPSIE CAMERA CLUB

At the annual general meeting held on Jan. 23 it was revealed in the yearly report by the President, Mr. B. Davis, that in the past year the membership of the club had risen to thirty-eight, the club losing during the year four members but gaining ten. Officers elected were: *President*, K. Fox; *Vice-President*, R. Greene; *Secretary*, B. Davis. It is expected that any riotous elements in the club will be suitably restrained by our new president, whose profession is that of minister of religion!

A notable feature of the new syllabus is that now one in every two competitions will be *Open Subject*. An interesting competition is the one set for Jan. 12, namely, *News, Action and Record*; this will give those of non-pictorial aspirations a chance to try their skill in other fields.

Our lecturer for the next meeting on Feb. 20 will be Mr. B. Townsend, of Kodak Lecture Division. Prospective members and visitors are invited to contact Mr. R. Empson, Chemist, Anglo Road, Campsie, Tel. LF3201. R.F.

EASTERN SUBURBS CAMERAMATEURS

About twenty-two persons were present at our meeting on Jan. 14 and four new members were welcomed into the club, bringing our numerical strength to twenty-seven. The meeting commenced with members displaying their cameras and explaining the salient features of each model. In this manner it was possible to compare the various makes at close quarters and to question the owners on performances. Following this, members displayed some of their favourite prints and were graded for the Monthly Competitions. The greater proportion of the members at this stage are beginners, whilst few are more advanced. It would help the club to have new members whose work is of an advanced nature and who are capable of assisting the club with lectures. However, we have pledged ourselves to give beginners every encouragement as they are the photographers of tomorrow and need more attention than those who have

established themselves. With this in mind we have arranged a course of instruction which will be conducted by the Kodak Lecture Service Division, whose ready assistance is greatly appreciated.

The evening closed with a short lecture by the President, K. L. Aston, on his experiences with *Forced Development*. By "shooting" at 400/500 Weston and developing in D-23, he showed how it was possible to stop down and gain very great depth of focus, and also that it was possible to take a very acceptable photograph in poor light with reasonably short exposures.

Twenty-five members were present at our meeting on Jan. 28 and two new members were welcomed. It was the occasion of our first Monthly Competition which was *Open*. Mr. Townsend, of the Kodak Lecture Service, did a sterling job in judging quite a good number of entries and his constructive criticism was well received. The point-score commenced with the following placings: *A Grade*—1, Mrs. Patricia Aston; 2 and 3, K. Aston; HC, G. Noble. *B Grade*—1, J. Prendergast; 2, S. Turner; 3, T. Delaney; HC, K. Murphy.

Intending members may contact the President, K. Aston, Tel. B0263, Ext. 440. K.L.A.

ST. GEORGE PHOTOGRAPHIC SOCIETY

On Dec. 8 Messrs. Jackson and Hines gave a very informative lecture on print quality with very technical hints. They showed how to produce better negatives and the way to make prints of quality from these negatives.

At our Christmas Party on Dec. 15, Mr. Bower showed a variety of colour films; the annual awards were announced and trophies presented, viz.: *A Grade*—1, W. Davies (62 pts.); 2, J. James (40); 3, E. Jones (33). *B Grade*—1, R. Williams (30 pts.); 2, E. Vale (24); 3, J. L. Jones (23). The *Alderson Cup* was won by W. Davies for the highest points scored during the year.

Our first meeting this year was held on Jan. 19. Mr. Richardson showed slides and lectured on the activities of the Photographic Section of the Air Force (English). Our competition was *Architecture*. No *A Grade* points were awarded. In *B Grade* the results were: 1 and 2, Miss H. Sinclair; 3, Mr. Sharpe. H.M.S.

THE GARDEN ISLAND CAMERA CIRCLE

After a very successful Annual Salon held on Dec. 12, the Camera Circle got away to a very good start in the New Year. The competition subject for January was *Child Study*, and some very good prints were entered to compete for the trophies. The Cup for *A Grade* was awarded to B. Naudy, with the medal for *B Grade* to N. Whittaker.

A field day was held on Jan. 25 when members went to Burrigorang Valley with their gear and some very fine photographs were taken. Despite the fact that the weather was slightly overcast the party had a very enjoyable day.

The club welcomes a new member, Mr. B. Couper, who has recently returned from England after being away for over two years. Members are looking forward to seeing his overseas colour slides at the next meeting in March.

Results of the Annual Salon were: *A Grade*—1, L. Friend; 2, R. Simpson; 3, L. Hoggard; HC, L. Friend. *B Grade*—1, 2 and HC, W. Glading; HC, F. Gerrard. B.F.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Kodachrome slides photographed during a Tasmanian bush-walk by Newcastle club secretary, Mr. Frank Turner, provided material for his address to club members on Feb. 3. Mr. Turner described equipment desirable for photographic bush-walking over mountainous country with night stops at bush huts. Although the conditions under which he photographed varied considerably the slides showed a consistently high standard.

Officers elected at the annual meeting of the Society on Jan. 19 were: *President*, W. H. McClung; *Vice-President and Chairman of the Cine and Colour Division*, G. Dugan; *Vice-President*, C. Collin; *Secretary*, F. Turner; *Assistant Secretary*, W. Cremor; *Treasurer*, R. N. Winn; *Librarian*, G. Lindsay; *Council*, Messrs. E. J. Newell, F. McLeod, J. Wren and E. Norris. Additional officers of the Cine and Colour division elected at the Feb. 3 meeting were: *Secretary*, P. Gurner; *Librarian*, G. Stock; *Committee*, Messrs. W. Jones, M. Dumbrell, F. McLeod and Dr. W. W. Gunther.

The annual report of the 1952 President, Mr. R. Manuel, disclosed a year of progress in which the principal development was the formation of the Cine and Colour Division. The financial statement presented by Mr. R. N. Winn showed a credit balance of £49/11/- remaining after an expenditure for the year of £138/7/1.

The January open competition resulted: *A Grade*—1, M. McNaughton; 2, J. Wren; 3, E. Norris. *B Grade*—1, W. Cremor; 2, J. Dwyer; 3, Miss M. Wren. W.H.McC.

Y.M.C.A. CAMERA CIRCLE, SYDNEY

The many photographers who were seen at work in the streets of Sydney on the evening of Jan. 15 were taking part in the Y.M.C.A. Camera Circle's annual *Nightlight Treasure Hunt*. Earlier in the evening some light falls of rain had wet the road surfaces and provided those delightful reflections that make so much difference to this type of photography. Activities of this kind are well worth putting on any club syllabus. During January it is often unpleasantly hot in the club room and an 'outdoor night' makes a pleasant break from the indoor meetings. It provides a good opportunity for newcomers to this branch of picture-making to pick up hints from the old hands. This is one time when the exposure meter generally falls down; and a few minutes personal advice may save many a spoiled roll of film. E.M.H.

KODAK CAMERA CLUB

We closed the year with our last meeting on Dec. 10, when Mr. C. Arnold took us photographically on a very interesting tour through Europe and the British Isles.

At our meeting on Jan. 14 we judged first our print competition. There was an open subject and a set subject (*Transport*) for this first competition. We did not have a very good start and there were not as many prints as we expected. The results of the judging were: *Set Subject*—1, F. Atkins, 36 pts.; 2, C. Watson-Brown, 29; 3, C. Watson-Brown, 15. *Open Subject*—1, F. Atkins, 29 pts.; 2, F. Atkins, 15; 3, F. Waghorn, 12. The prints were judged by all the members on individual points. Our next subject is *Trees and Clouds*.

Our second meeting on Jan. 28 was a *Model* night, Miss N. Davidson and Mrs. Y. Murray very kindly helped the members out by modelling for them. A very pleasant evening was spent by all. C.W.-B.

CANBERRA PHOTOGRAPHIC SOCIETY

The Set Subject *Abstract* posed something of a problem to club members for the February meeting, and for the judge, art teacher John Gray. Mr. Gray commented that some prints, while abstract in the broad sense, could have been more removed from their original form and a better use made of pattern. The winning prints of C. Christian and L. Leslie fulfilled all these requirements and represented a very successful experiment in this field. Awards were: 1, C. S. Christian (*The Grand Illusion*); 2, C. S. Christian (*Concerto*); 3, C. L. Leslie (*Beginning, Middle and End*); 4, J. Mulgrue (*Out of Darkness*); 5, K. Bogg (*Finite and Infinite*). Only nine prints were hung in this competition, evidencing the difficulties experienced.

The January *Open*, also judged at the February meeting, was more straightforward, attracting twenty-one prints. Placings were: 1, C. S. Christian (*Rural Architecture*); 2, C. S. Christian (*Sun Worshippers*); 3, K. Dinneville (*Serenity*); 4, A. Redpath (*Shylock*); 5, J. Mulgrue (*Last Draw*).

Placings in the colour competition for February, also judged by John Gray, were: 1, L. Leslie (*Sunset Splendour*); 2, A. Redpath (*Harvest*); 3, A. Redpath (*London Court, Perth*); 4, A. Redpath (*Boronias*); 5, M. Morris (*Church in the Tyrols*).

With the advent of many new members, the *B Grade* competition was reintroduced commencing from February. Some promising work was shown in the small sizes, particularly by M. Cumming and E. Robottom. Placings were: 1 and 3, M. Cumming; 2 and 4, E. Robottom. A.C.R.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

The General Meeting was held on Jan. 14 at the Marrickville Town Hall. Competition subject *Child Study* resulted: *A Grade*—1, I. Jones; 2, R. Buckingham; 3, I. Jones; H.C. N. Wright. *B Grade*: 1, 2, 3, H. Scott; H.C. D. Taplin.

In compliance with the Society's policy of advancement, it has been announced that a photographic laboratory will operate under the name of The Marrickville District Photographic Society Photographic Laboratory. The laboratory is under the direction of Mr. H. A. Little, who is the publicity officer of the Society and, where necessary, will be staffed by members of the Society. The services of this laboratory are available to members of any amateur club or society. The laboratory will make up any special preparation to given formulae and will undertake the design of special darkroom and photographic equipment. Proceeds will go to the Society funds. Information may be obtained from The M.D.P.S. Photo. Lab., Box. 74, P.O., Marrickville, Sydney. Tel. LM1267.

This Society requires new members, male or female. Meetings are held on the second Wednesday of each month in the Engineer's Room of the Marrickville Town Hall. For information, please contact The Publicity Officer, Mr. H. A. Little, Box 74, P.O., Marrickville, Tel. LM1267, or The Hon. Secretary, Mr. K. J. Caines, 9 Gladstone Street, Marrickville. H.A.L.

A NEW CLUB AT TOOWOOMBA

A new club has been formed at Toowoomba, Q'ld., and it is reported that Mr. F. G. Crook-King has agreed to act as judge for monthly competitions. The club is receiving valuable assistance from the Board of Adult Education, which has provided two rooms, one of which can be fitted up as a darkroom.

THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA

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MARCH 1953

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The A.P.-R. for MARCH, 1953 **135**



Benjamin Meritt

1830—1873

(Photographed in the Hill End studio of the A. & A. Photographic Co. in 1872, the year before his death.)

GOLD *AND* SILVER

By
KEAST BURKE



Being the story of the association of Bernard
Otto Holtermann with Beaufoy Merlin
and with Charles Bayliss and of the photo-
graphic collection which resulted therefrom.

By the Same Author

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Acknowledgments

Grateful acknowledgment is made :

TO THE B. O. HOLTERMANN ESTATE which preserved for nearly a century the priceless Holtermann Collection.

TO VYVYAN CURNOW for his collaboration and important contributions throughout.

TO CHARLES MARSHALL for making possible a visit to the sites of the Hill End and Gulgong goldfields and for many valuable suggestions.

TO THE MITCHELL LIBRARY, SYDNEY for making available a selection from the B. O. Holtermann Collection and for numerous historical references.

TO THE PUBLIC LIBRARY OF VICTORIA for important historical data.

TO THE MEMBERS OF THE B. O. HOLTERMANN, B. MERLIN, J. M. HAMMOND and C. MARSHALL FAMILIES for access to unpublished family papers, and to NUMEROUS RESIDENTS OF HILL END AND GULGONG for their practical assistance in the identification of photographic subjects.

"In the great days of the gold rushes, many a photographer left behind studio and darkroom to join in the great search—but surely Holtermann must have been the only gold-miner who neglected his gold-mining in favour of photography. He can be ranked perhaps as Australia's first and greatest amateur of photography, using that word in its original French sense. He liked the art for its own sake yet realised perhaps more than he knew, its great documentary potentialities. Furthermore, he did not hesitate to spend a vast sum upon a great series of photographs designed to convey to the world at large the story of the colony's extraordinary material progress. He believed that by doing so he could, in some small measure, repay his adopted land for the many favours it had conferred upon him."†

JACK CATO

†The quotation is from some unpublished ms. by Jack Cato in connection with his forthcoming work "The Story of the Camera in Australia."

INTRODUCTION

ON one fateful day during the winter of 1922, two distinguished Egyptologists stood outside a doorway in Egypt's famed Valley of the King. For them it was an anxious moment, knowing that that doorway had been sealed for three thousand five hundred years. Would this be just another disappointment?—with nothing disclosed but a few discarded trifles left behind in haste by some early tomb-robber?

The two were not to know that soon they would be gazing in awe and in rapture upon a storehouse of ancient cultural treasures the like of which the world had never before seen.

* * * * *

Some thirty years later two Sydneysiders were destined to stand outside a small suburban backyard shed; it had been locked for more than a generation, its contents almost forgotten, its key long since lost. Their anticipatory feelings were hardly on the same plane as their predecessors but at any rate there was to be no doubt as to the eventual value of their discovery—the dramatic revelation of a life and culture almost as forgotten as Tutankhamen's.

Here, neatly stored in fitted cedar boxes were incredible numbers of negatives, records that were in due course to disclose every detail of the lives of our gold-fields pioneers—the men, the women and the children, their homes, their business enterprises, and their mining shafts, the populous towns and larger cities.

* * * * *

Of all the arts of mankind, that of the photographer is inevitably both the most lasting and the most perishable. Marble and canvas possess some degree of physical strength but the cameraman must entrust his treasures to perishable paper and film or fragile glass. An oil painting is likely to be treasured as an heirloom or possible "Old Master," but only too often are old photographs "just old photographs" to someone charged with "tidying-up." Occasionally Fate intervenes, as she is also so apt to do in the lives of mortals, but seldom has she been so watchful as in the present instance; those who have followed this story since its inception still have some little difficulty in believing that it is all true, that this marvellous thing can possibly have happened—and the reader may well share that view. It is a long story and one dependent on many, many fortunate coincidences—each one more astonishing than the preceding. But of all these happenings we recognise as the most important the part played by photographer Beaufoy Merlin.

Chapter One—Beaufoy Merlin

OF Beaufoy Merlin we wish we could tell more than we can. After eighty years the written records have become scanty. We have his portrait, made perhaps a year before his death; it shows a sensitive, artistic nature, yet one not lacking in purpose and driving force. Above all, we have his life's work—or, at any rate, a substantial portion of it. The images carried on those thousands of *carte-de-visite* wet plate negatives show that he was a born photographer, one who combined an excellent technique with a documentary outlook that is astonishingly "modern" by to-day's view. One thing is certain, and that is Merlin's photography was not just a matter of "bread-and-butter"; he was a born artist and one who always gave of his best.

Henry Beaufoy Merlin was born in 1830, the son of an English chemist by name Frederick Merlin—the Beaufoy being perhaps his mother's maiden name; by the time he arrived in Australia he was nineteen years of age. Of his young manhood we know little, but it can be suggested that his interest in photography arose from the family association with chemical science, for in those days almost every chemist dabbled in photography. That interest may also have been reinforced from another quarter.*

He appears to have established himself as a field operator under the trade-name of the *American & Australasian Photographic Company* and to have travelled throughout Victoria. On these trips he made numerous records of the scenery, but his specialty seems to have been house-by-house photography. The scheme was to give a few day's notice to the householders of the area so that they could array themselves, ready for the camera, in their "Sunday-best."

In 1863, then being thirty-three years of age, he married Louisa Elliott Foster and there were four children of the marriage, all of whom appear to have had interesting and adventurous careers—but that is another story.

*There is a strong family tradition of association with Ballarat, and it is certainly a fact that there were Merlin families living in that city as far back as the mid-'fifties. The *Post Office Directories* for 1868 shows an entry for *T. Merlin, Photographer*. It may well be that these folk were relatives and that they afforded hospitality to young Beaufoy when he first landed.

Our first documentary information regarding Merlin comes from a Vice-Regal letter† still in the possession of family descendants. As was the custom of the photographers of those days, he had presented the Governor of Victoria, Sir John Henry Manners-Sutton, with an album of photographs, and it is clear that this letter of acknowledgment is no perfunctory routine, but one of real appreciation. The date is October, 1869, and it shows Merlin to have been well established as a travelling photographer; of value to us is the fact that it refers to Merlin's plans for the extension of his sphere of activities to other parts of Australia.

Whilst exact dates remain uncertain, everything appears to have moved along as Merlin had planned. Some time in 1870, with the Victorian interests of "A. & A." in the hands of a very young but capable assistant, and one whom he had personally trained, Merlin set forth for that wider field which he had so long envisaged. We pause to wonder whether he could have had any anticipation of just what lay in store for him—a bare three years of life-span, but three years of crowded activity and of positive achievement. He could have had little inkling that his work in New South Wales would establish him as perhaps one of the greatest documentary photographers of all time.

The Sydney directories of 1871-1872 provide us with some information, listing the *American & Australasian Photographic Company* as being in business at 324 George Street, at 377 Riley St., and also at 11 Barrack St. Apart from that there is internal evidence to show that during portions of 1870-1871 he was carrying on with his outdoor photography in Sydney. Of special interest is the picture of the General Post Office, showing the building just completed, the scaffolding having been removed—this would be in 1870. Other photographs depict familiar harbour scenes, some of them most pleasantly 'pictorial' in their treatment, while others show the arrival and docking of sailing vessels.

But even as Merlin was setting up his 10" x 12" wet-plate camera along the quiet foreshores and on harbour vantage points, the tenor of life was destined to be disturbed. The cry was once again *Gold!* Exactly twenty years after those first eager rushes to the Ophir and the Turon,* the tempo was again quickening all through the area. And then there was the new field at Gulgong, appearing even more promising. . . .

Photographers—like everyone else—must live, and it is not surprising to learn that Merlin's caravan was soon carrying his cameras and equip-

†

Government Offices,
Melbourne.
7th April, 1869.

Dear Sir,

I am directed to convey to you the thanks of His Excellency the Governor for the very handsome book of Photographs which you have presented to him, and which he especially values as containing so many interesting views of the places which he visited in his tour through the Western District last year.

The Governor desires me to request that you will let me know the name of your agent in Melbourne through whom His Excellency may be able to procure copies of the views which you propose to take in other parts of Australia.

Faithfully yours,
(Sgd.) J. S. ROTHWELL,
A.D.C.

*The principal gold-bearing areas of the day in N.S.W. lay approximately within (or around) the triangle Bathurst-Orange-Mudgee, the first-named place being about one hundred and fifty miles west of Sydney. Though he must have had many predecessors, the credit for the first discovery of gold goes to Edward Hammond Hargraves, who found payable gold in a creek (which locality he subsequently named Ophir) about nine miles from Orange. The Turon area is to the north of Bathurst, the principal centres being Sofala, Hill End and Tambaroora. Gulgong lies further north, some sixteen miles beyond Mudgee.

ment along that well-worn road that runs westward across the Blue Mountains. Let us pause a moment as we travel this same route at fifty miles an hour by car or air-conditioned express, to think back to the days of horse travel. Beyond the rail-heads, of course, an efficient service was offered by famous coaching companies; by changing horses every ten or fourteen miles, some fifty or sixty miles a day could be covered according to the terrain. For the private traveller and the teamster it was a quite different proposition. Normally he had but the one set of animals and these had to be properly cared for at intervals during the day and at nightfall; he was, therefore, fortunate if he was able to maintain an average of twenty miles a day or thereabouts. There was a substantial degree of expense involved too. As today, those who provided food and drink and accommodation for man and beast had to be reimbursed. Special services might be required as well—harness to be repaired, swingle trees to be replaced and horseshoes to be re-nailed.

Merlin's first picture-making stop appears to have been at Hartley on the Cox River, across the mountains. Of that Hartley series just two are reproduced, but those two are more than sufficient for the realisation of his outstanding photographic ability. Everything was grist that came to Merlin's mill; every scene was a subject for him. Normally there had to be human beings in the field of view; then, as to-day, people were possessed with a deep appreciation of their personal likenesses and Merlin's posing ability was always gentle, persuasive, artistic and confident. His sitters, despite the necessity for a 'hold it' of some five or ten seconds, were always naturally grouped with little sense of strain. So much for the demands of business; in addition, there were many which were obviously taken solely for his own artistic pleasure.

And now on to Gulgong. Just why he selected this new field instead of one or the other of the more obvious three Turon towns is not quite clear; he was perhaps deterred by the latter's comparative inaccessibility. Coming as he did from the established cities of Melbourne and Sydney, Gulgong must have made a great impact on his ever-susceptible 'documentary' outlook. The town was indeed a strange one and we to-day, as we study Merlin's photographs, can share something of his reactions. The Gulgong of 1871* was veritably an American gold-fields town. Those were the days when the miners and those who catered for their economic needs followed the gold strikes around the world; as the Australian fields came into the news at the very time when the Californian fields were slackening, the direction in which world interest turned is obvious. Clearly there was many a skilful carpenter aboard those Pacific ships and soon those tradesmen were busily at work. For the main part their

*Gulgong was certainly a rough place when I visited it, but not quite so rough as I had expected. There was an hotel there, at which I got a bedroom to myself, though but a small one, and made only of slabs. But a gorgeously grand edifice was being built over our heads at the time, the old inn being still kept on while the new inn was being built on the same site. The inhabited part of the town consisted of two streets at right angles to each other, in each of which every habitation and shop had probably required but a few days for its erection. The fronts of the shops were covered with large advertisements—the names and praises of the traders—as is customary now with all new-fangled marts; but the place looked more like a fair than a town—perhaps like one of those fairs which used to be temporary towns and to be continued for weeks—such as some of us have seen at Amsterdam and at Leipzig. But with this difference—that in the cities named the old houses are seen at the back of the new booths, whereas at a gold rush there is nothing behind. Everything useful, however, seemed to be at hand. There were bakers, butchers, grocers, and dealers in soft goods. There were public-houses and banks in abundance. There was an auctioneer's establishment, at which I attended the sale of horses and carts.¹¹

(*Australia and New Zealand*, by Anthony Trollope. Chapman & Hall, London, 1873.)

structures comprised only the readily available local materials—which were bush timber and sheets of stringy bark. The pine boards (from Dubbo and from Queensland) were reserved for the fronts of the buildings and for the churches. It was all very interesting workmanship, the churches in particular representing magnificent examples of the carpenter's art at its best.

So to the job on hand. Merlin methodically set about his coverage. With his *carte-de-visite* (3½" by 4") equipment he photographed literally everything. We cannot help thinking that no area in the world—and certainly no town within a matter of months of its foundation, was as thoroughly photographed as was Gulgong in those early 'seventies at the hands of Beaufoy Merlin. He photographed the whole of the business premises of the town, every church and every school and almost every house—and in every instance groups of people, be they the principal or the customer or just the regular run of street passers-by, were realistically included in the picture. Across the long span of eight decades we can share the pride of the successful miner with his half-dozen nuggets shining in the 'tail' of his dish, we can resent the officiousness of the mining warden's clerk come to check on the discovery, we can approve the episcopal dignity of the bishop on his pastoral tour. We are introduced to the newspaper men outside their editorial and composing rooms, the medicos outside the pharmacies, the bakers and butchers outside their respective stores. As one American newspaper man said "It's the people that make the news"—and correspondingly, it is true that it is the people that are so important in all these photographs. Australia can never repay Merlin for the perfection of his recording and his portrayal of the lives of our gold-fields pioneers. So effectively are they recorded that to-day, almost three generations later, we feel that here are real people—men and women whom we can soon come to know, whose lives we can share. But then again, there are others amongst them who are almost strangers. Were these wildly-bewhiskered gentry really Australia's pioneers? On what last Pacific boat, or from what Californian boom town did these "American" novelty merchants arrive? The photographs draw aside a veil, as it were—the screen that has for so long hidden the real life of those pioneers. Over the years so much has been forgotten, so much has changed. When was it that men gave up wearing all that strange head-gear? When did 'tippetts' as neckwear for women go out of fashion (they're back now!), and when did women cease to wear heavy ground-length costumes of such incredible ornateness? When did schoolgirls give up wearing pinafores to school? In what year did pharmacies no longer merchandise cigars?—or barbers style themselves "professors of hair-dressing"? Why is it that the design of butchers' carts has remained unchanged for a century, while perambulators have progressed from three wheels to four? A hundred other questions come to mind—but we must leave the answers to some future student of Australiana—he can be guaranteed a quite undreamt-of wealth of material upon which to work.

As to Merlin's practical technique, this alone was something of an achievement. Few of 1953's photographers, amateur or professional,

would care to work the wet-plate process in the field the year round, through burning summers and piercing winters. Merlin possessed, of course, that necessary asset, a wet-plate coating caravan; in fact, at one stage he appears to have had at least two (perhaps three). One was constructed on a light buggy "chassis," while the other was a two-horse vehicle of more substantial build. Both had permanent false roofs which permitted a current of air to pass between the roof and the coating chamber—a most desirable precaution. And, of course, Merlin was not working single-handed in his enterprise. He had a driver for the caravan—we see him in many of the photographs, standing by with a spare dark slide in his hands. Later on, he had at least two assistants; their services would be needed for studio operating, plate-coating and for floating and printing the large sheets of albumen paper.

Merlin's sphere of activities also covered the smaller satellite villages that had grown up at the various mining fields around Gulgong. Where for generations cattle had grazed peacefully, there was now a population larger perhaps than that of the Adelaide of its day, and it dwelt in what we to-day would call "shanty towns"—but let us not be deceived—those people lived in homes of bark because no other building materials were available. Most of these settlements took their names from the rich alluvial leads near which they grew up. Such were Black Lead just north-east of the town, and Home Rule and Canadian Lead about six miles to the south-east. And there were many others. All of these were visited in due course and photographs obtained of dwellings, hotels and business premises of every description.

Nor did he fail to visit the diamond fields on the Cudgegong River (five miles to the west of Gulgong) and first-rate, even by today's standards, were the pictures he brought back from there. He photographed by the hundreds mining shafts and their miners, hopeful or successful as the case might be; and the results appeared to sell very well. That we know for certain, for the precise Merlin has left us his sales records, these being carefully marked on a slip of paper glued to each and every negative. Of the mining subjects, perhaps the most valuable for its record value and news interest is one of the two which we have reproduced, for it shows the happenings regularly associated with a new "strike." Other photographs show, in actual operation, a variety of types of almost forgotten mining equipment as, for instance, the various devices for ventilating—a definite necessity, for many of these shafts* descended hundreds of feet into the earth.

*Of course, having come to Gulgong, I had to see the mines, and I went down the shaft of one, 150 feet deep, with my foot in the noose of a rope. Having offered to descend, I did not like to go back from my word when the moment came; but as the light of the day faded from my descending eyes, and as I remembered that I was being lowered by the operations of a horse who might take it into his brutish head to lower me at any rate he pleased—or not to lower me at all, but to keep me suspended in that dark abyss—I own that my heart gave way, and that I wished I had been less courageous. But I went down, and I came up again—and I found six or seven men working at the bottom of the hole. I afterwards saw the alluvial dirt brought up from some other hole, puddled and washed and the gold extracted. When extracted it was carried away in a tin pannikin—which I thought detracted much from the splendour of the result.

"Of the men around me some were miners working for wages, and some were shareholders, each probably with a large stake in the concern. I could not in the least tell which was which. They were all dressed alike, and there was nothing of the master and the man in the tone of their conversation. Among those present at the washing up, there were two Italians, an American, a German, and a Scotchman, who I learned were partners in the property. The important task of conducting the last wash, of throwing away for ever the stones and dirt from which the gold had sunk, was on this occasion confided to the hands of the American. The gold was carried away in a pannikin by the German."

(*Australia and New Zealand*, by Anthony Trollope—Chapman & Hall, London, 1873.)

Towards the end of the year a most novel assignment came his way. He had always been recognised as one of Australia's leading outdoor photographers (in those days there were not very many of them), and, in consequence, when the New South Wales Government of the day required a photographer for *The Victorian-New South Wales Eclipse Expedition of 1871*, it did not hesitate to select Merlin for the job. This was the total eclipse of the sun of December 12th, the occasion being Australia's first great effort in that branch of scientific enterprise. The site chosen for the observation was Cape Sidmouth, in Northern Queensland—half-way between Cape York and Cape Flattery. It was midsummer and the temperatures were unexpectedly high. It was 140 degrees in the dark tent; at noon the sun was vertically overhead and no shade could be found for the tent, while on every side there was glare from the dazzling coral strand. No wonder that, on many occasions, Merlin's plates dried out before he could get them into their processing solutions. As for the eclipse, rain clouds obscured it for the whole of its totality excepting a tantalising second or two. However, Merlin brought back some interesting locality pictures, including one of the Queensland coast that he obtained from the expedition steamer; the latter was satisfactory enough to lead Merlin to place before the Victorian Government some eminently practical (but long ahead of their time) suggestions for the use of photography in coastal survey work.

The early autumn saw him back in Gulgong. The evenings were drawing in and business may well have been becoming slack, with new subjects for photography to be found only in the more distant south-eastern leads. And then, one afternoon perhaps, Merlin was approached by a well-attired stranger, his waistcoat adorned by a heavy gold chain carrying two miniatures or lucky charms; this person he had never before observed in the streets of Gulgong. The visitor was a shortish, rather sad-looking individual with a sparse beard, yet very much a man of ideas and practical enterprise, and one who had survived many vicissitudes. After a few mutual words, it appeared that the two could meet on common ground. The stranger was very much interested in photography—and he was a wealthy man; in fact, a very successful gold-miner. Merlin, on the other hand, was the practical photographer in search of new avenues for his enterprise. What better project could a wealthy miner undertake than to arrange for the effective photographic coverage of Australia's progress? What fine publicity for Australia (and for the wealthy miner) such a collection of photographs would be when exhibited in the cities of the world? No sooner discussed than it was all agreed upon. Merlin would leave at once for Hill End and there establish a studio that would make available the regular A. & A. house-by-house and studio services. As soon as that was done he would commence work, as his patron's personal photographer, on the much broader scheme of picturing the greater cities of Australia's south-west. He would photograph, in the largest possible negative proportions, their streets, their public buildings and their industries. In this way the story of Australia's extraordinary material progress could be recorded and prepared for exhibition throughout the great centres of U.S.A. and the Continent.

* * * * *

Beaufoy Merlin appears to have reached Hill End in the autumn of 1872 and to have started operations immediately, but it is unlikely that he spent the whole of his time there in view of his interstate interests and the field undertaking referred to above. He probably left Hill End, for the last time, about March or April 1873, that fact being confirmed by his photography of the decorations arranged by the citizens for the visit of Sir Hercules Robinson, the State Governor, on March 11, 1873. By the autumn of 1873 his health must have been failing rapidly and he returned to Sydney, spending his last days in one of those familiar two-storeyed terraces in Leichhardt. He passed away at the early age of forty-three of "an inflammation of the lungs," almost certainly tubercular in origin, on September 27, 1873, and was buried in the Church of England cemetery at Balmain.

And so, the Beaufoy Merlin story draws to its close. One cannot help thinking . . . if only he had known how magnificent was his work, how well preserved against the ravages of time would be his negatives and, finally, how well they would respond to modern sensitized papers and modern enlarging methods, giving 'contact quality' at 4 to 15 diameters. If only he could have seen the great travelling exhibition of his work and the interest it was destined to arouse throughout the world . . .

* * * * *

Before we bid farewell to the old days, let us bring the background up-to-date. On the fields (and elsewhere) a scattering of old men and women in their eighties and nineties are living today, most of them with keen minds, vivid recollections and a wealth of tales. The descendants of the miners are legion; in Sydney, as like as not, two out of every five at a luncheon table will tell you of their forbears of the Turon.

Gulgong still stands, sharing with Mudgee the pastoral prosperity of the rich alluvial flats of the Cudgegong. Surprisingly enough, as one walks the characteristic narrow curving streets of the town, one notes on almost every hand buildings whose detail of construction bears undeniable evidence that their erection goes back to those first days when the throng of carpenters busily sawed and nailed the boards of pine into 'false fronts' of surprising variety. Quite a number of the buildings actually photographed by Merlin can be recognised without much difficulty, though, in most instances, their days are numbered. Incredibly enough, there is still one building which ante-dates to the gold-rush days by some ten years—it is the original accommodation house and posting station for the teams and other road travellers bound for the north-west.

Black Lead, just north of the railway line, remains a name on the map and many a high mullock heap is to be seen, mutely reminding us of the strenuous labours of the deep-lead miners.

At Home Rule, some six or seven miles to the south-west, digging is still in active progress, but all of it is for clay (of both the building and pottery varieties). Any of the locals will be happy to point out to you the very spot where four Irishmen found the first gold and without hesitation named their claim *Home Rule*.

Canadian Lead to its west is barely recognisable, for there the pits were shallow and mostly they have been filled in by the graziers.

Moving down to Tambaroora you will find it hard to reconstruct the town from a few pine trees, a single chimney and one or two overgrown cemeteries.

Southwards across Fisher's Hill there is still a Hill End, and the wattles in their season still blaze in Golden Gully where the prospectors coming down from Hargraves met those coming up Oakey Creek from the Turon. What remains of the town dozes sleepily on its great Hawkins Hill spur high above the river. It enjoys a magnificent setting as the ever-changing light plays on the slopes of the valley and on the river fifteen hundred feet below. The views are magnificent; there are many that say that the Split Rock outlook is the most beautiful in Australia. To the west, Sargent's Hill bleeds scarlet from a thousand erosion scars but the impression is softened by the rich greenery of the avenues of great shade trees planted by Beyers and Mayor Hodges, to say nothing of a generous sprinkling of orchard trees everywhere. Of the buildings photographed by Merlin, a handful have managed to survive the passage of time but to-day's observer is likely to be hard put to recognise some of them.

As for gold, one is more likely to encounter a boundary rider than a fossicker as one moves about the surrounding countryside. Nevertheless, a panful of gravel taken at random from any creek is likely to show a few colours in the dish. It is good fun, but undeniably strenuous; after washing half-a-dozen dishes most city dwellers would consider they had done a good day's work.

There is little local employment and it is difficult to see from whence could come any new enterprise. Hill End does not want a tourist industry and probably it is unlikely to have one. There are no golf links and there is plenty of better fishing than the Turon's. Casual walking is hardly to be encouraged by the steep slopes everywhere and the thousand unfilled, unfenced shafts would be something worse than a nightmare for parents. In any case, those fifty odd 'V.H.' miles from Bathurst will ever deter all but the most confident and well-equipped drivers.

But hope still runs strongly among those good people of Hill End—and we share those hopes . . .

(To be concluded in the May issue)



17742

The Court House, Hartley (N.S.W.)

A selection from the
CARTE-DE-VISITE PHOTOGRAPHY
of
BEAUFOY MERLIN
DURING 1871—1873



18353
Street Scene in
Gulgong.
(Just north of
Mudgee, N.S.W.)



18401
Street Scene in
Black Lead
(N.E. of Gulgong).

18629

Street Scene in
Hill End, N.S.W.
(Clarke Street).



70046

Street Scene in
Tamboraora.

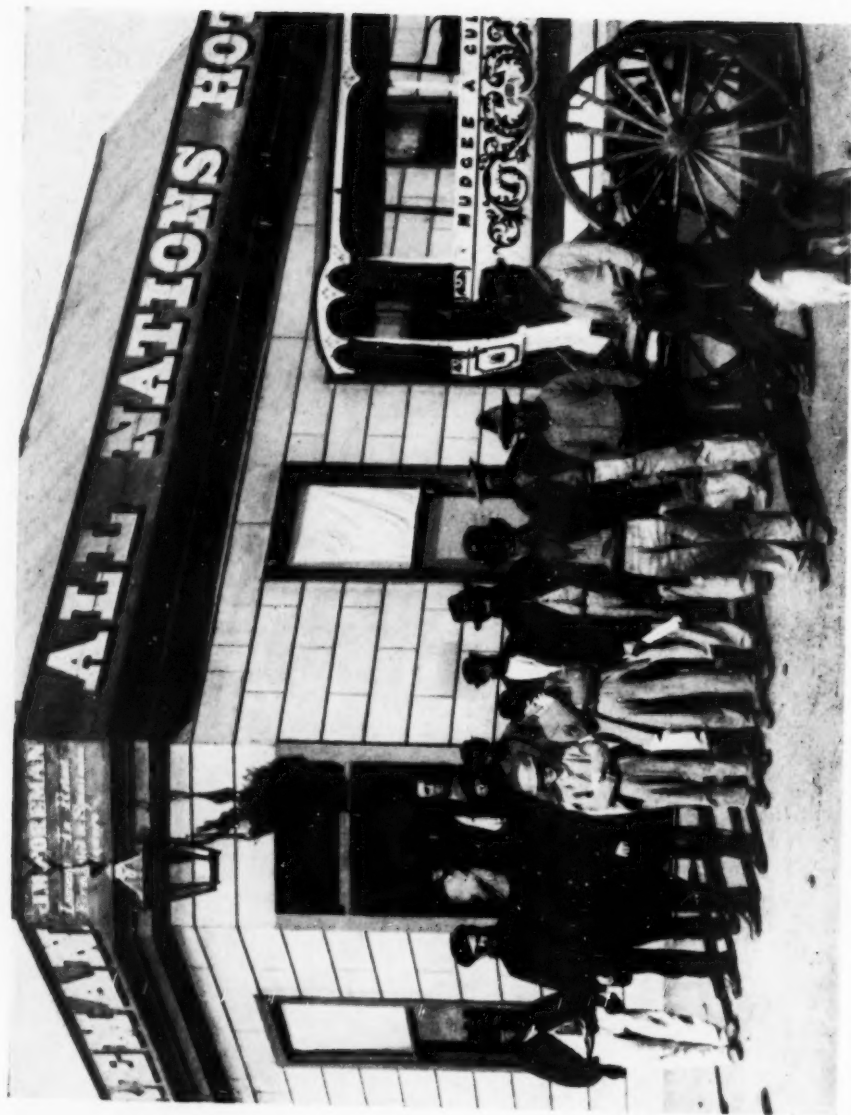




18264
A Gold Strike on the
Gulgong Field.

18472
A New Shaft,
Gulgong Field.





18144
Group Outside
All Nations Hotel



18715
Group Outside
Jenkyn's Shoeing Forge,
Hill End.
(Holtermann on right)



Hudson Bros. (Detail).

18793
Hudson Bros.,
Builders, Hill End.
(actual size of
negative)





Customers of Burgess & Moller's.



18678

Burgess & Moller's,
Wheelwrights,
Hill End.

(actual size of
negative)



18444

J. Souter,
Chemist,
Home Rule.



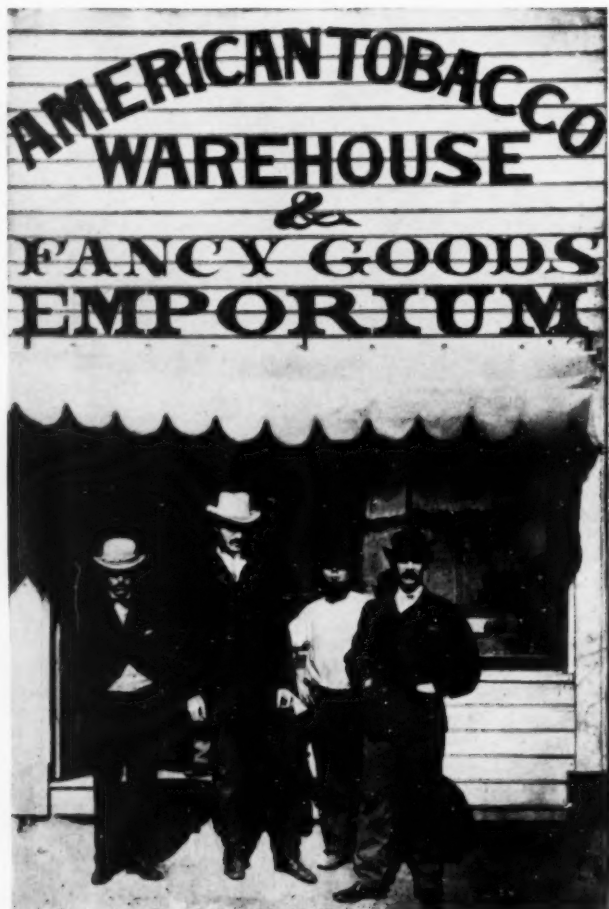
18037

Dr. Kelly,
Gulgong.

18787

C. Bird, Chemist, Home Rule.





(Opposite page (above)

18 —

Officers of 'Gulgong
Mercantile Advertiser.'

(Opposite page (below)

18141

Moses Bros.,
Clothiers, Gulgong.

(Left)

18149

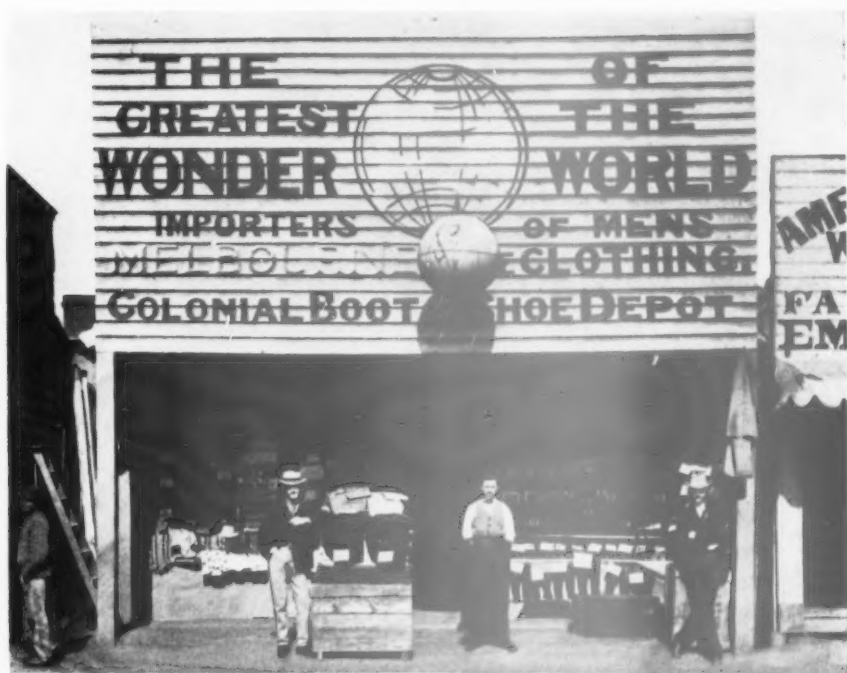
American Tobacco
Warehouse,
Gulgong.

(Below)

18372

J. W. Osborne,
Signwriter and Decorator,
Gulgong.



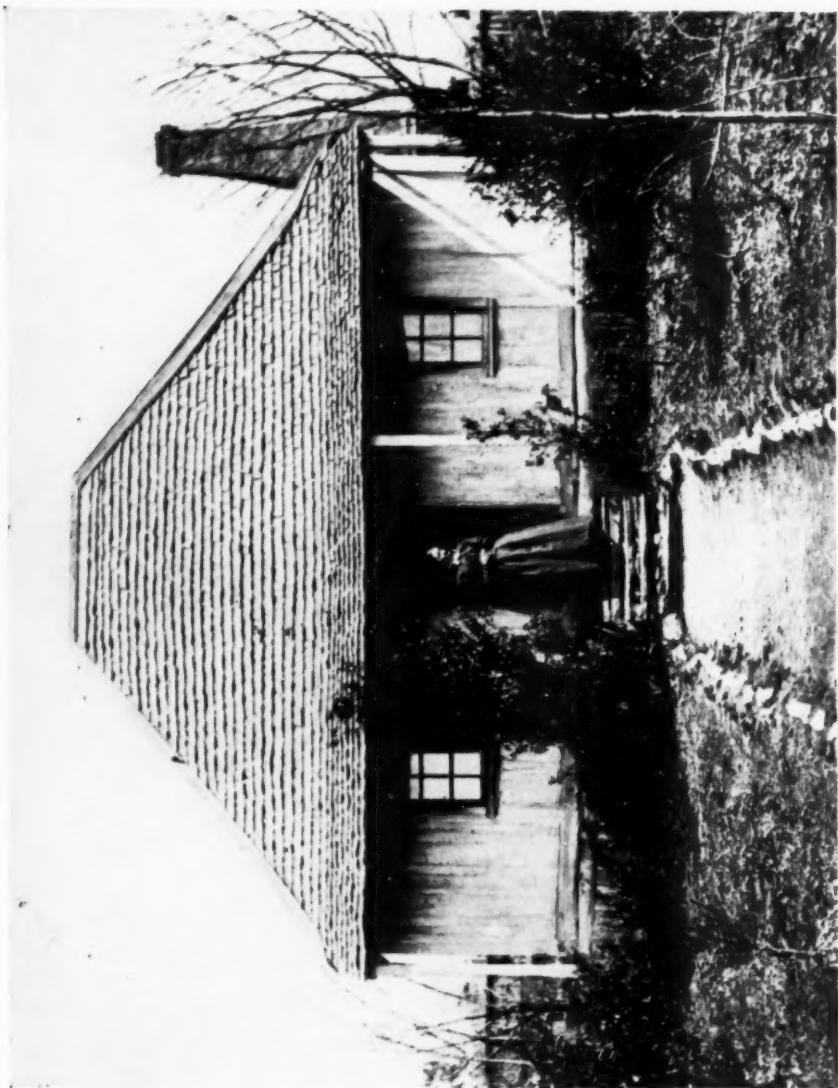




18781
A Hill End Home, 1872.



18772
A Hill End Home, 1872.



18672
Cottage with Holly Bushes,
Hill End.

18603
Cottage with Covered
Waggon, Hill End.





18630
Colonial Wine
and Dining Rooms,
Hill End.

17758
The
Public School,
Hartley.



NOTES ON THE ILLUSTRATIONS

(Pages 149—167)

18643

(Cover illustration)

Each Beaufoy Merlin picture tells us the whole story—the life, the setting, the personalities. The closer we study the photographs the more they have to tell us.

17742

Here we see the familiar Hartley Court House as it was early in 1871. The central figure appears to be the P.M., Thomas Brown, who retired in the same year after sixteen years' service. The building was erected in 1837 and remained in active use as a court house for half a century.

18353

One of Gulgong's principal streets as it appeared early in 1871. The style of building—stringy-bark with "false-front" of pine—was characteristic of the period. On the extreme left we see the photographer's wet-plate caravan.

18401

Merlin's pictures of Gulgong, Black Lead and Home Rule are unique in their "earliness". We are shown Black Lead as it appeared in its first year, the other settlements as they stood in the first months of their existence. Only in Australia could the making of such a record be possible.

18629

This is Clarke St., Hill End, looking south-west from near the present Royal Hotel, as it appeared in the spring of 1872, when the town was at its heyday. Points of interest are: Merlin's assistant with spare darkslide; the signwriter at work on the signboard outside Manson's new store; the boggy patches in the streets showing the sites of old shafts; the premises of the Australian Joint Stock Bank (the two-storey building at far end), with Beyer's cottage just to this side of it.

70046

The Mudgee road passing through Tambaroora, looking north from a point near the original public school. The square brick building at the far end is Salkeld's Royal Hotel; that with the twin gables is Arthur Correy's, baker and confectioner—the latter is reported as having "grub staked half the miners of the Dirt Holes". Tambaroora (3½ miles north of Hill End) was declining in importance by this time (1872).

18264

From the mining angle this is perhaps the most interesting of the many scores of similar records. It is the perfect documentary, showing, as it does, all the events associated with a gold strike. On the left we see the red flag which the regulations stated must be hoisted for a week as soon as gold was found; then comes the syndicate of miners with the tallest of the group holding the dish in which four or five nuggets can be seen in the "tail"; next is the clerk from the mining warden's office (grasping a spade as though he himself had found the gold); on the right we see the butcher included by way of "local colour"; as a background, the forge (for the never-ending tool sharpening), and just behind it on the right the actual shaft and its tall whip-pole for horse-power hoisting.

18472

By way of contrast, this print shows a small claim on the Gulgong field on which work has just been commenced; the reason for selection was Merlin's fine groupings of the two sets of figures.

18144

Of the numerous groups of passers-by photographed outside hotels and business premises, this is perhaps the best for its admirable depiction of a cross section of Gulgong citizens. Here we are introduced to "mine host," to an upstanding police officer, a miner suffering from injuries received from a premature blast, and, most important of all, "Paddy". Paddy had been a circus clown in his younger life and was well known for his stage attitudes, his incomparable flow of language and his comical "Irishisms".

18715

One of the best of the Hill End groups. It was photographed outside Jenkyn's shoeing forge towards the southern end of Clarke Street about September, 1872. The various types of workers are represented, while to the right, slightly aloof, we are introduced to Holtermann himself. He is to be observed in many of the Hill End scenes.

18793

A feature of wet plate is its exceedingly fine-grain structure; in consequence, provided the image itself is sharp, enlargements to a degree of ten or fifteen times can readily be obtained. This picture—we believe, of the original Hudson Bros.—is a good example of the possibilities in this direction.

The lower illustration shows a "contact" from the complete carte-de-visite. The scene is of documentary interest as showing the complete stock of a typical builder's yard in 1872—galvanised iron, staircase up-rights, and ready-made doors, Australian ovens and casks of nails—with everything dumped just as it was unloaded from the bullock waggons.

18678

This was selected for reproduction for reasons similar to the preceding one—it is so technically excellent and so full of trade interest.

18444

The Souters were reported the first chemists in Gulgong, and, incidentally, their "shingle" is still to be seen in Cleveland Street, Sydney. They also appear to have had established the branch in Home Rule which is here depicted. The goldfields' chemist shops were used as consulting rooms by visiting doctors, and on the left we may have the Dr. O'Connor referred to in the left-hand notice (as for Dr. Kelly, see below). The assistants were not members of the Souter family.

18037

Dr. Kelly seen outside his consulting rooms in Mayne Street, Gulgong, next door to Wood's "West End" Stores. Of especial interest is his window display, which comprises articulated hands and other bones and jars of coloured water adorned with astrological or similar emblems.

18787

Chemist Charley Bird had two stores, one in Gulgong and the other in Home Rule, as depicted here in a particularly fine technical shot. It effectively records the contents of his display window (trusses, cigars and sewing machines), the current supplement to the "Illustrated Sydney News," and the noticeboard for the town crier, "Matthew the Bellman". Charley, "the man with the big ear," is recorded as one of the town's personalities—"good company, clever amateur actor, and a champion at all kinds of card games."

Why Not A Wooden Enlarger?

How many amateurs have been daunted when the first urge to make their own enlarger made itself felt by conjuring up all the things in metal work which they cannot do? Such things as cutting threads on pipes, shaping brackets, soldering billycans, making negative carriers, and so on, seem to be just those things at which they are not good. Yet, on the other hand, they have seen the excellent models made by their engineering friends, and they are too wonderful altogether.

For these dispirited friends (I am one of their number when it comes to metal work), I want to suggest woodwork as the answer to the problem. Before describing the stages in the making of model 'X' depicted here—with some preliminary thought on what we expect the apparatus to do for us might be appropriate.

Firstly, there is no such thing as a universal enlarger, just as the universal camera has not as yet seen the light of day. By this I mean

By L. C. GENTLE

that it is futile to try to make an enlarger which will work satisfactorily with all negative sizes from 24 by 36mm. to 3½ by 4½ ins. While some measure of format variation is practicable by the use of two interchangeable lenses, this does not work out satisfactorily in amateur construction. It is best to plan the enlarger to suit the negative size with which you usually work, as this will result in producing a useful maximum print size. Remember, that the shorter the focal length of the enlarger lens, the greater is the magnification with every inch of elevation.

As to type, it will be found that a vertical model is more convenient in use than a horizontal, and I consider that a double condenser arrangement with provision to lay a diffuser glass above the condensers is the most useful. If finances will permit, an *f* 4.5 lens is desirable, mainly because of the ample light which it will transmit—this, in turn, facilitates focusing. It is rarely that this aperture will be used for making the actual exposure, so, if an *f* 4.5 lens is not available an *f* 5.6 will serve the purpose very well.

Reverting to focal length, it is well here to explain that model 'X' is designed for a 2¼" square negative, and employs a 3" focal length lens. Why not a 2" or a 4" lens some may ask? The answer lies in several factors and these are:

- (1) Lens coverage, *i.e.*, the amount of negative area which the lens will project.
- (2) The desirability of having enlarging lens and condenser lenses of the same focal length.

Thus, unless the 2" lens is of the wide angle type, it probably would not satisfactorily project the whole of the 2¼" square negative; and secondly, it would tend to focus short of the optimum light thrown from the condenser lenses. If a 4" lens is used, while it would cover the 2¼" square negative, it would be found wanting in the amount of enlargement

18 —, 18141, 18149, 18372

To select just four from scores of pictures of commercial establishments was a problem, but it is hoped that these four will convey something of the "frontier" atmosphere that was Gulgong's in the early 'seventies.

18781, 18772, 18672, 18603

Several hundreds of very informative pictures show us the residents of the goldfields standing outside their homes. These four are all Hill End subjects selected as being somewhat more "pictorial" than the earlier Gulgong ones, which were still in the stringy-bark era. We are specially impressed by the brave showing of the pioneer women folk, despite the incredible (to us) shortcomings in the way of home conveniences, to say nothing of the climatic variations to be expected from life on an exposed ridge three thousand feet above sea level.

18630

This one was selected for two reasons; first, for the trim freshness of the premises, and, secondly, for its obvious authenticity. The left-hand poster refers to the visit to Hill End of the Hon. H. Parkes and of the address which he planned for 5 p.m. on September 2nd, 1872, in the Public School grounds.

17758

This concluding reproduction tells its own story of Merlin's love of the great out-doors and of his intense artistic feeling.

(The five-figure numbers are Merlin's index numbers as shown on the corresponding negatives.)

it would give without the use of a longer upright column. The long column is not a good solution to this problem, for, as the light throw lengthens, the edges of the image suffer for want of light intensity. Then again, this lens would focus past the optimum light throw from the condenser lenses. Both the under- and over-focusing in relation to the condensers are not so critical when working at a large aperture, but become so when the lens is stopped down. To counter such defects by adopting condenser lenses of appropriate focal length is not as easy as it sounds, for off-standard condensers are not readily procurable.

Now, more about this wooden enlarger. The base-board is a slab of kauri $1\frac{1}{2}$ " thick (once part of a pair of wooden washing tubs). This was a lucky find, but a piece of 1" ply wood with two 3" by 1" battens screwed underneath and running the shorter dimension of the base-board will serve well. It is better to have this unit too large rather than too small. The Kauri piece measures 21" by $15\frac{1}{2}$ " and is very satisfactory.

The upright column is best made of a length of 2" square oregon, well seasoned and with a close, straight grain. Should you have to purchase this piece, then buy it dressed all round, i.e., on 4 sides. Do not plane it, but rub it down with sand-paper, for being machine dressed it will be square. The column illustrated rises 35" above the base-board, and gives 9 diameters magnification when the lamphouse is at the top. A groove $\frac{1}{4}$ " wide is cut with a plough plane to a depth of $\frac{1}{4}$ " and runs lengthwise along the back starting 4" from the bottom. The use of a wooden wedge $2\frac{3}{4}$ " long which slides in the groove will hold the lamphouse unit at any required height without fear of slipping. It is a help to tie this wedge on to the lamphouse bracket with a piece of cord so that it is always there when wanted. A small block of wood is attached to the inside of the pole to act as a stopper so that the lamphouse assembly will not rest on the baseboard. A piece of the base-board is cut out at one end and the pole is let in. It is nailed from the outside and is supported on the remaining three sides by small metal brackets screwed to the pole and to the baseboard. It is advisable to countersink flush into the base-board the toe of that bracket which extends along the working area. The other two brackets need not be so

treated. Before going to the hardware shop to buy the brackets, arm yourself with a carpenter's square, and test what you are about to buy! It is essential that these brackets be perfectly rectangular.

The wooden bracket which holds the lamphouse is built around the pole, and should slide easily. Any fear of sagging can be discounted as this is easily corrected by tilting the outer edge of the frame of the camera bellows. Keep in mind that wood will swell slightly under damp weather conditions.

The main essential in this part of the job is to see that the lamphouse overhangs the baseboard far enough to ensure that the projected image is clear of the column. The distance in model 'X' from the inside of the column to the end of the bracket is $10\frac{1}{2}$ ".

The lamphouse itself is made to fit inside the flange of the old camera which supplies the bellows and mount for the lens. It is best to procure an old 4" by 5" quarter-plate camera which has a rack and pinion adjustment for focusing purposes. This camera frame and bellows sits inside the bracket arrangement and is held in position by small timber strips.

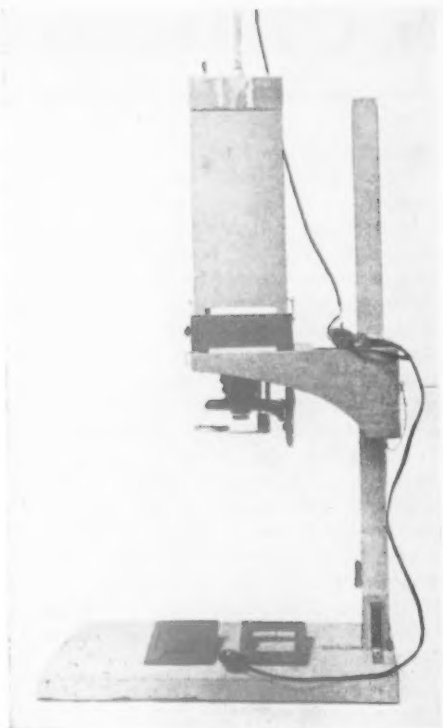
The glass safety disc is set in a cut-out cardboard circle which is inserted in a small tin lid out of which a hole of $\frac{1}{8}$ " diameter smaller than the safety disc, is cut. This lid is fitted on a swivel arm; it is also adjustable as to height by means of a piece of slotted brass through which fits a short hexagonal head brass bolt and nut.

The lamphouse is made of pine, and is $14\frac{1}{2}$ " long; the edges of two of the sides are rebated to form an effective light baffle. The lamphouse is further covered with a piece of dark-coloured holland blind which has been cut to fit with a one inch overlap, and which has been evenly glued. Davis' cold water glue will do this part of the job. A small piece of the lamphouse is cut out on opposite sides at the bottom to form a slot through which the negative carrier will travel. The lid is made from a piece of tinfoil, slotted and bent in the form of a cardboard wire-stitched box, with a touch of solder on two opposite sides to hold it rigid. The lamp fitting is purchased and is made adjustable as to height. Although this fitting is not cheap, it will save a lot of time fiddling by trial and error if you prior determine the correct height of the lamp above the condensers. This fitting takes a screwed lampholder which, in turn, is made to

take an E.S. base lamp. The model illustrated uses a 75-watt Philips opal globe; I find this gives plenty of light and is adequate even when using the opal glass diffuser above the condensers.

Inside the tin lid is fixed a square of feltex to ensure a light-tight seal of the lid; through this feltex and the lid project four small tubes (actually, valve stems out of old bicycle tubes obtained gratis from the local bike shop). These provide some ventilation to the lamp-house. While on the subject of sealing-off light, the cut-outs for the negative carriers should only be as large as they conveniently must. Stray light from enlargers is one of the most fruitful sources of flat prints—so watch your step. A good way to minimise light leakage is to drape a piece of black Italian cloth over the top of the enlarger and, if necessary, let it hang down past the negative carrier slots.

Now what of the assembly of the condensers? Two short pieces of wood approx. $4\frac{1}{2}$ " long $1\frac{3}{4}$ " wide by $\frac{3}{8}$ " thick, and two pieces of masonite cut to fit neatly inside the lamp-house, are needed. To take the condenser lenses, circles are cut out of the masonite by the simple expedient of a small strip of wood and two small nails one of which has been filed to a flat chisel point. Rule diagonal lines to give the centre and drive the ordinary nail through the timber strip at one end and also through the centre of the masonite. Measure off the radius of the circle along the wood strip and drive through the sharpened nail until the point just protrudes slightly. Now, lightly for a start, swing the strip round on its pivot and the sharpened nail will cut a track as it goes. When its path is clearly indicated tap the cutter through a little further and keep going round and round with slightly more pressure; in five minutes you will have cut the circular hole cleanly and accurately. To stop the condensers from falling through the holes, in the case of the upper lens, three small brass tips are tacked to the under side of the masonite, the brass tips projecting into the opening by $\frac{1}{8}$ ". The bottom lens is held in place by cutting the hole in the masonite $\frac{1}{8}$ " less than the diameter of the condenser, and nailing several small arc-like pieces of masonite to the cut-out to form lays. The condensers are held apart by means of the two strips of pine referred to above; the whole condenser block then fits



into the bottom of the lamp-house and is held in position by driving two small round-head screws through from the outside of the lamp-house into the timber strips.

This now leaves the negative carrier to be described. There is a great advantage in making two identical negative carriers. This is an easy matter, for once again masonite is the answer. It is a good plan to make these carriers to hold a pair of $\frac{1}{4}$ -plate glasses between which the masked-off negative is placed. The advantages in having two carriers are that for ordinary work a focusing negative can be continually left in one—hence, it is just a matter of slipping out one and replacing it with the other to get accurate focusing quickly. Secondly, a duplicate carrier is very useful when doing combination prints requiring two separate negatives.

In having the carriers made to take $\frac{1}{4}$ -plate glasses, it is possible to enlarge portions of $2\frac{1}{4}$ by $3\frac{1}{4}$ negatives, or even those of $\frac{1}{4}$ -plate format. The illustration shows the two negative carriers on the baseboard, one containing a focusing negative, and the other without.

Dr. C. E. Kenneth Mees Visits Australia

January last saw Kodak's famous "Doctor of Photography" fulfilling a lifetime's ambition—that of visiting Australia. The visit had something to do with a holiday in New Zealand that had been planned long ago, but this great island continent of ours also held a strong appeal for the doctor. He had planned a restful sea trip, but owing to his ship being "off scheduled," he had to take to the air, in company with his good wife, and duly arrived in Sydney on January 7th where he was met by local Kodak executives. No restful trip, this; in next to no time the Doctor was interviewing small groups of customers and addressing both small and large groups of Kodak staff members. On all occasions a generous period was allowed for question time and the local boys were not slow to take advantage of the opportunity of learning at first hand all that was newest in photography.



After a few days in Sydney, our guests were off again southward bound to Melbourne, and here at the Kodak factory at Abbotsford the procedure was repeated at greater length—such is the price of fame.

In order that our guests might see something of Australia, chairman Edgar Rouse arranged for them to return to Sydney by car, thus affording them greater opportunity to see at close quarters this wonderful country of ours.

Back in Sydney he was able to fill another ambition—that of capturing a few glimpses of Australia's famous fauna such as the koalas and wallabies—this at the famous zoological gardens of Taronga Park.

The Mees left by air for New Zealand on February 1st in the company of Harold Beauchamp, chairman of Kodak (New Zealand). Local Kodak personnel shall long remember their charming personalities—and we hope that they, too, will have happy recollections of their visit. One occasion, at any rate, will be ever recalled with satisfaction—that is the fact that while Dr. Mees was in Australia he heard the cabled news that he had, for the second time, been awarded the Progress Medal of the Royal Photographic Society of Great Britain, the previous occasion being in 1913. The award is made annually "in recognition of invention, research, publication and exhibition leading to an important advance in photography."

At Sydney's Taronga Park, Dr. Mees gets first-hand information on Australia's famous fauna.

Review of February Portfolio

Our topic this month is the evergreen one of Tree Studies. The introductory print is M.F.'s "Three in One" and I consider its most praiseworthy point to be the careful attention that has been given to the trimming. This could hardly have been better arranged, with the dark mass leaving the bottom-left corner and gradually distributing itself most effectively over the whole print. Those three vertical branches are fully complementary and displayed to best advantage; in fact, sharply highlight as they are, they automatically become the main feature of the arrangement.

The subject matter for E.F.S.'s "Twins" could not have failed to attract the eye of the amateur photographer; he would instinctively observe the graceful semi-curve of the trunks, note the dark sketchy trees behind that fan out so admirably, and expose quickly before that almost-explosive mass of cloud passed on out of sight of the ground glass. To my mind, all three of those elements are trying to out-ri-val each other in their efforts to please. The technical handling (especially the blending of the soft shadows at the top) is admirable with one exception—that is the somewhat eye-catching nature of the highlight background tree trunk in the top-left corner.

Moving on to D.H.F.'s "Strength," I regret that I cannot display a great deal of enthusiasm apart from extending my compliments to the author on his excellent handling. Maybe the trouble is that I have seen so many similar versions that each one begins to remind me of its predecessor. The trimming is well handled though I would have liked to see that slight feeling of slope in the background emphasised perhaps by a more distant viewpoint.

Despite the popularity of trees as a subject matter, I consider that they are probably the least interesting for discussion of all things photographed. The point is that so many trees are photographed for the same reason and in the same style and one is therefore liable to repeat the same comments *ad nauseam*. Our competitors tend to forget in their enthusiasm the many other factors that contribute to success; such, for example, the atmospheric conditions generally, and the compositional tie-up between the principal subject matter and its surroundings in the way of other plant life.

I feel, in respect of N.O.'s "In Morning Sun," that the main weakness is the number of points of competing interest; among these are included: the slight amount of greenery at the top, and the small shrubby material that destroys the clean lines and firmness of the base. I would also recommend toning down that little bit of highlight vegetation along the left margin.

Nature certainly contributed a great deal in E.H.B.'s "Trio" when she provided that attractive grouping which included a very graceful tree falling outwards to the print edge. She was also very thoughtful in the matter of the bark which possesses a nice vertical feeling and gives textural interest to the trunks. She was also working in the photographer's favour when she added to all these good things a very happy mass of trees in low tone to make up the background; trees in the latter almost suggest a picture in themselves if photographed from the right. I also like the variety of tones in the foreground—these are most pleasantly arranged even to that almost unnoticed small piece of shrubbery towards the right.

By KARRADJI

The reproductions on pages 90-91 form an interesting complementary pair. There is always outstanding appeal to be found in an orchard in bloom and R.H.B. with his "Almond Blossom" has interpreted that appeal to a high degree. At the same time there are a few improvements that come to mind—I would have liked to see a slightly darker upper sky (to blend with the darker foreground branches and to throw the blossoms into sharper relief), and perhaps to see the base of the right-hand tree firmly planted in the soil. In any case, it remains a more than enjoyable print and one, incidentally, which would probably lend itself admirably to being hand-coloured.

H.C.'s picture "Bare Orchard" on the opposite page may usefully be compared with the preceding one. This subject clearly shows the versatility of nature and her co-operation in the direction of providing properties for the photographer; there is no doubt that many trees in their leafless state are photogenic in the extreme. Its general arrangement falls in line with my previous remarks concerning the desirability of including the base of any foreground tree, and also the point of allowing the outward branches to be trimmed so as to create the print edge rather than to be entering from the edge. The time of day was more than helpful on this occasion—note how that side lighting provides tonal interest and variety in the branches; provides animation and lifts them up against the sky.

The composition of L.G.C.'s "Evening Light" on page 92 is to me a very attractive arrangement. One in which everything of importance is in keeping with that windswept leaning of the trees—the grassy slope, the line of distant shrubs, the shadows on the grass and their general direction, and even the feeling of the sky. Another element that was essential to the success of the arrangement is that vague suggestion of foreground track; it was certainly necessary to break up the evenness of the foreground grass.

It has been my good fortune to see K.B.'s "Dance of the Trees" on several occasions before it reached the stage of reproduction. It is indeed an excellently executed print from every aspect and as for the subject it certainly left nothing for the photographer to do but to wait for the right cloud and to press the shutter release. On the constructive side, I feel that it needs more animation; something more in the way of windswept clouds would probably do the trick.

My earlier remark concerning the value of associated elements and accessories is nicely emphasised in G.V.H.'s "Twin Trunks"—though it must be admitted there seem to be three trunks and they are not exactly twin-like in appearance. If I remember rightly, this print has been editorially trimmed; as originally presented there was a great deal more ground—in fact, almost as much as there was sky. In this type of picture it is desirable to give the sky area scope to occupy the greater part of the frame without being over-dominant. Apart from that, the trimming could not be bettered and neither could the overall tone; had the treatment been in higher key, it would not have provided the same degree of pleasure.

(Continued overleaf)

"The Story of the Camera in Australia"

Ian Westcott Interviews Mr. Jack Cato

(Broadcast during Frank Legg's 'Weekend Magazine' and printed by courtesy of the Australian Broadcasting Commission).

Westcott:

Will your book concern only the history and lives of the photographers?

Cato:

Oh, no, it goes very much deeper than that. As a matter of fact, photography was invented in 1835. That was the year that Melbourne was founded, and it was about the period when all our cities other than Sydney started their lives, and so photography coming out here just a few years later, was able to start recording everything that happened in the history of this country. For over a hundred years it has taken pictures of our pioneers, pictures of our early explorers, pictures of all our early settlements, pictures of our cities, or what began their lives with a few huts or small settlements, and gradually grew and grew, spreading further and further into the bush, and becoming eventually great cities.

Westcott:

It's certainly a very romantic subject to write on. It must be difficult to trace the material. How do you do it?

Cato:

Well, most of these pictures are retained in our historical societies and in our libraries, but one exceptionally good way is through the medium of the family album. In those days, in the 'sixties, 'seventies, and 'eighties, everybody in Australia had a family album, and in those are recorded all the changing fashions, the coiffures, the hats, the frocks, the dresses, the suits, even the attitudes, the poses of life, and that collection of albums will tell a photographer. First on the back of the photograph, people see the name of the man who took the pictures, and will read all his records, the medals he got, whether he had the vice-regal patronage. The front of the photograph tells, of course, the date, because after a time, one becomes quite a detective at reading the frock styles—one can tell from the frocks, and the suits, exactly the date at which those pictures were taken.

Westcott:

Truly a very immense job. Could you give me an example of an early photographer who has done outstanding historical recording with his camera?

Cato:

There were a number, but one man in particular seems to crystallise half a century of such work into his life. A man named Charles Nettleton came to Melbourne in 1850 and for the next fifty years took pictures of everything that happened in this city. He photographed every building when it was erected, he photographed all the new streets, he photographed the making of the wharves, the tramlines, the new railways. His work, a collection of his prints, makes a magnificent social document and there's probably no other country in the world so fully and completely recorded throughout the whole of its growth, and that, of course, makes our history now—takes our

history right out of the legend period and gives us the facts, taken by the photographers at the time that they happened.

Westcott:

Well, I suppose old family albums are kept officially for historical reference?

Cato:

Oh, rather—Oh, yes. They are of very, very great value to all historical societies, and I do hope that the young people who find these albums inclined to clutter up their newer way of life—they're inclined to sort of say—'Well, let's toss out that old junk,' but it would be very great value to the future if they would donate such albums to some historical society or to one of our great national libraries, because in the future, they will be able to tell historians all sorts of quite remarkable facts about the way of life of our grandparents and of our great-grandparents.

Review of February Portfolio

Continued from page 173

While J.M.T.'s "Silent Gums" is interesting as a decoration, I feel that considered as a whole the presentation tends to the static side. An improvement would be a slight trim to touch the branch at the left. It also seems to me to need some definite accent—perhaps the inclusion of the human element. Another idea would be a darker print, one overprinted for drama—even to the silhouette stage.

B.V.D.'s "Hilltop Veteran" appeals to me as a nicely-grouped arrangement and one that would have been even better if laterally reversed. Those low-tone trees in the bottom-right corner act nicely as a counter-balance to the heavy uprights of the strong tree. That small branch which appears to have been lopped off by somebody for a ridge pole also acts as an excellent go-between in helping to fill in the space between the points referred to. The general dullness of the day also help considerably. If the author is skilful in his control measures, I would suggest that he experiment in the direction of eliminating that dark flow of branch that moves off angle-wise to the left margin.

A.K.D.'s "Along the River Bank" is the type of arrangement that calls for some degree of attention. These are the types of tree that favour growth at the edges of dry creeks and billabongs. They seem to convey an impression of hasty growth and with it a feeling of what I shall call, for the lack of a better word, *stateliness*. It is fairly clear that a considerable degree of thought was given to this picture. The author studied his foreground very carefully, even down to the little bit of rising ground in the bottom-right corner—this was exactly what was needed. I rather like the idea of the lower branch tying up with the second tree but, all the same, it is somewhat prominent and should be reduced in tone; once this is done the highlight trunks will automatically come in to greater prominence.

Coming now to the last print, "Born in Poverty," I certainly agree with A.L.G.'s contention that isolated tree pictures of this type must be handled dramatically. Luckily, in this particular subject, there was just enough foliage still remaining to lift the tree shape from a stark, sharp skeleton of a tree to one whose branches blend with the forbidding sky above, so further developing the atmospheric effect. On the other hand, I am not particularly happy about that hard line of foreground—it certainly needs the inclusion of some other element by way of relief.

From "A.P.-R." Contributors

CORRECTION FILTERS FOR KODACHROME

By S. J. Balma.

First and foremost there are the conversion filters, numbers 80 and 85. No. 80 is used when we have the camera loaded with daylight Kodachrome and we decide to use this film indoors with photofloods. Without a filter, this film would produce an overall orange, so we slip the 80 filter over the lens, which is pale blue in colour, giving the right amount of correction for the yellow light of our photofloods, and alters it to white which is the correct daylight colour.

Now let us reverse the position, and have the camera loaded with Type A film and we decide to shoot in daylight. If used outdoors without a filter, an overall tint of blue would result, so add the 85 filter, which is pale orange, and use as for daylight.

When using daylight film and we find that the sun is not at all co-operative and is doing its best to ruin our day's shooting, the UV.15 filter is handy. The resulting slides will have plenty of "go" in them. In case the weather is very dull, I would use the UV.17, for this filter will produce the same results as if the shots were taken with diffused light, with plenty of snap and sparkle in them, too. These two filters serve to "pep" up any shot, especially that of its own colour, giving an overall warmth to the scene, and eliminating distant haze which sometimes spoils a good landscape or seascape.

Next comes that all time favourite of mine the Pola-Screen, which I find the best all round filter that I have in my kit. This screen will darken the sky to glory and accentuate the clouds; but a word of warning—this filter must be used with discretion as one can over-do it and have the sky too dark. When using my Exakta, I can judge to what extent I want to darken the sky merely by rotating the filter whilst looking through the reflex screen. This screen also gives plenty of "pep" and contrast to colour slides. It cost £10/10/- for a 42mm. screen but it is worth every penny, for not only does it help to produce excellent colour work, but can be used most effectively for black-and-white pictures.

You will notice from the foregoing that I have only mentioned a few of the host of filters available on the market. This does not mean that these are the only good filters—no, there are numerous other filters that will do the same work equally well; but I have mentioned these few because I use them in my everyday work and I am familiar with their characteristics.

Now to itemise the filters, their factors and uses:

No. 80: Pale blue, to convert daylight to artificial light, slows film down to a speed of 3 Weston.

No. 85: Pale orange, converts Type A to daylight. Weston speed of 8.

N.U.V. 15: Colourless, used to eliminate haze and to give a small degree of warmth to slides. Good for overcast days. No factor.

U.V.17: Faintest tinge of yellow, cuts through distant haze and gives a greater degree of warmth. Good for overcast days. No factor.

Pola-Screen: Medium grey, cuts through distant haze, accentuates colours, darkens sky, eliminates reflections from water, glass, etc. Best all rounder. Has a factor from $\frac{1}{4}$ to 1 stop according to what extent reflections are to be eliminated and to depth of tone required in sky.

SOME FURTHER NOTES ON "CAVE INTERIORS ON KODACHROME"

(See A.P.-R. for September, 1952)

As President of the Sydney University Speleological Society (cave exploring club), I feel it is necessary to make some additions and corrections to some of the statements made by Mr. John McCutchan in his article "Cave Interiors on Kodachrome," in order to prevent photographers embarking on this branch of photography from being disappointed by poor results. I have had considerable experience myself in cave photography, and others in the Society have had even more. We all use the same methods and our results, as far as colour and exposure are concerned are extremely good.

Firstly, Mr. McCutchan states that daylight film should be used. Actually magnesium ribbon burns with a flame having approximately the same colour temperature as flash bulbs, thus Type A Kodachrome with an 81B (GC15) filter or 81D (95) filter for warmer tones should be used. The error is probably due to the fact that when exploring a cave with electric torches, candles or acetylene lamps, the colour temperature and intensity of the light are so low that the true colour of the formations cannot be determined, and the reproduction on daylight film may appear reasonable. However, the reproduction of flesh tones will indicate whether the colour balance is correct.

Secondly, the guide numbers given can only apply to one set of circumstances, and they will have to be modified to allow for the colour of the subject and surroundings. It is usual to calculate the f number that would be required under normal conditions and then to allow half a stop more or less if either the subject or surroundings is dark or light. If both are dark or light, a full stop should be allowed and if one is dark and the other light no allowance should be made. A large cavern should be regarded as dark surroundings irrespective of the colour of the walls for close-ups, but for extended subjects where the distances between light and subject and light and back wall of the cavern are comparable, the surroundings should be classified by the colour of the walls.

Where several lights illuminate the same area, the correct f number is given by the square root of the sum of the squares of the f numbers that would be required for each light alone.

With the change of film I have suggested it will be necessary to multiply the guide numbers by the square root of the ratio of the new and old speeds which is 1.1 in this case; but I suggest that the guide numbers be re-determined, or at least checked, for the ribbon is likely to vary. This should be done with colour film, as the effective speed of black-and-white film varies with the development and the criterion of correct exposure varies with the worker.

It should be mentioned that flash powder is suitable for use with Type A film and an 81B filter. Powder consisting of 60% potassium chlorate and 40% magnesium powder by weight has a guide number of 100 for $\frac{1}{4}$ oz. (3.5 gm.) under normal conditions. The powder should be mixed with care after grinding the chlorate separately. Never grind the two constituents together or an explosion will result.

—H. Fairlie-Cuninghame.

Entrance and Exit

A good novel or poem is constructed with due regard to the importance of one person. Scenes, plots and subordinate characters are merely accessories that help to draw attention to the chief character, and bring the story to a perfect ending. The artist should exercise the same judgment when constructing a picture. The exit in his picture is analogous to the ending in a story. The entrance to the picture is very much like the beginning of a story. It helps to lead the eye and draw attention to the superior importance of one object or feature. This feature must be so strong that it rules every other feature in the picture. Light spots in the picture are like words. Arrange them in such a manner that they tell the story with the least amount of effort.

The entrance to any picture should always be inviting to the eye. The foreground in landscapes should be void of anything that suggests a barrier, such as swamps, rocks, closed fences, or debris of any kind.

There should be a feeling of space around objects. This allows the eye to explore and discover things for itself. It is reading between the lines, so to speak.

The natural exit in landscapes is the horizon line. Arrange the tones and details so that the eye is not drawn out of the sides of the picture.

In modernistic still-life arrangements where the swing or movement is diagonal, it does not matter if the eye is drawn out of the corner.

Buildings or houses appear best with doors open.



HOW TO LEAD *the* EYE
INTO *and* OUT
of *the* PICTURE

KEEP EXITS
AWAY FROM
SIDES & TOP

THE EYE
MUST NOT BE
IMPRISONED

ABOVE: CLOSED FENCES
ACT AS BARRIERS *and* PREVENT
EASY ACCESS INTO *the* PICTURE

BELOW: OPEN GATES *and*
VISTAS FREE FROM OBSTRUCT-
IONS ARE MORE INVITING



Divided Interest

If two figures are posed looking in opposite directions, divided interest will be the result. The eye will be forced to continually jump from one to the other. It would be like trying to listen to two stories at the same time. Figures should be shown looking in the same direction, or at the same object. Pose them in such a way that one occupies more area than the other. This will create interest by showing contrast in areas. Another way is to have one more strongly lighted than the other; this will create interest by showing comparison of tone.

If a single figure is posed on the side of the picture, it would be bad taste to have it looking out of the same side. It would look better if facing into the picture. This would direct the attention to the larger area, and help to even the balance.

In still-life studies, where objects are all the same size, they should be arranged diagonally, one behind the other, or tied together with interesting shadow effects. Perspective will then give the necessary variation in size. Keep the strongest area of light away from the sides and corners.

Lights and shadows are the binding elements that hold the picture together and prevent a scattered appearance.

In family groups, elderly people and babies should be given preference as to position of importance in the picture.

**FIGURES
LOOKING IN
OPPOSITE
DIRECTION
FORCE THE EYE
OUT AT
BOTH SIDES
of the
PICTURE**



**IN GROUP
PORTRAITURE
the EYES of
the SITTERS
SHOULD BE
FOCUSED ON
the SAME
POINT.**



**BETTER
ARRANGEMENT.
SHOWING HOW
TWO UNITS of
EQUAL INTEREST
ARE BLENDED
INTO ONE.**

Bird's-eye and Worm's-eye Perspective

In this type of picture the chief charm lies in the pattern effects obtained. Street scenes appear very unusual when viewed from high elevations. It is best not to include too much territory, however, or the effect will look too much like a map. Choose the most interesting shape, then glorify it. Everything else in the picture should be subordinate.

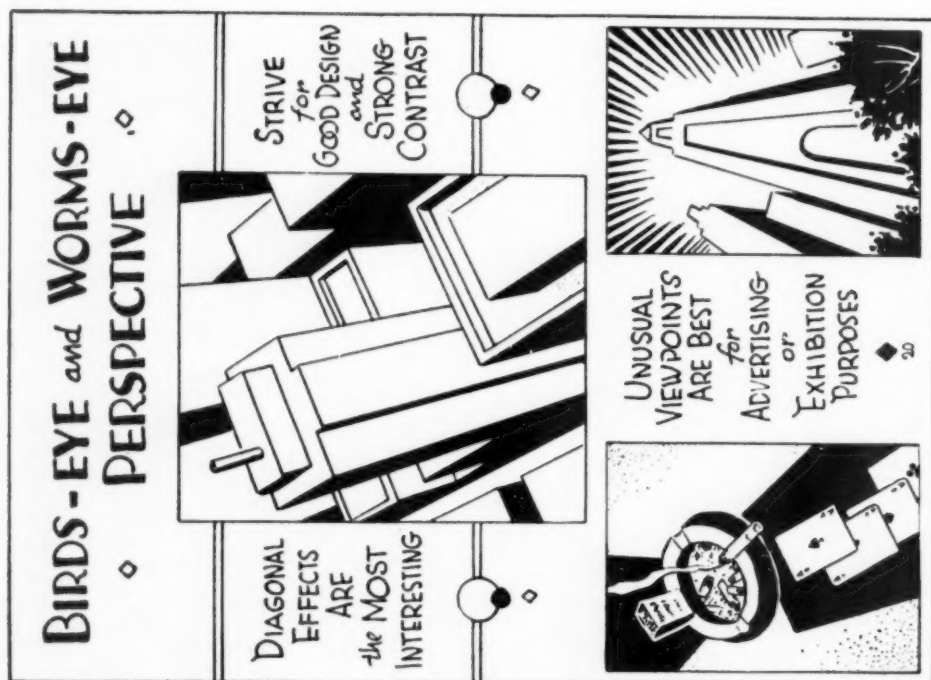
When making worm's-eye views, there should be plenty of contrast between the buildings and the sky. If buildings are white the sky should be quite dark. Dark buildings look best silhouetted against white clouds.

Still-life objects can be placed on glass and lighted from underneath. Many unusual effects can be obtained in this manner.

Unusual angles or viewpoints produce the most striking results. For exhibition purposes, bizarre effects are the best. Avoid a scattered appearance.

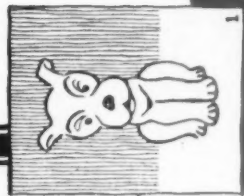
The charm of a bird's-eye picture lies in the shadows. Many beautiful pattern effects can be created by applying the principles of Repetition and Contrast of Tone. It is very important to show extreme contrast of tone, otherwise the absence of distance and perspective would make the picture look flat and uninteresting.

Worm's-eye viewpoints, if not over-exaggerated, will give a colossal and majestic appearance to objects. Office and factory buildings that look ordinary can be made interesting by having shadows crossing at oblique angles.



SHADOWS

UNUSUAL SHADOW EFFECTS
MAKE COMMONPLACE THINGS
INTERESTING



1



2

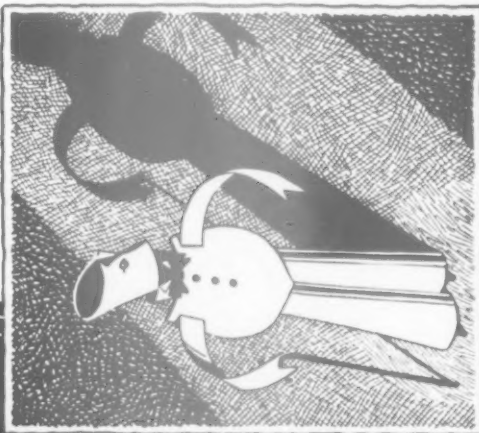


3

1. UNINTERESTING,
LIGHTING TOO FLAT

2. SHADOW TOO
INDEFINITE

3. SHADOW TOO
SHORT



LONG CLEAR-CUT SHADOWS
HAVE STORY-TELLING INTEREST
and DECORATIVE VALUE

21

Shadows

Shadows are the abiding place of mystery and charm. Shadows in pictures are like shady places on hot days. They invite one to loiter and enjoy the cooling atmosphere. Shadows can express many moods, depending upon their direction and luminosity.

If the centre of interest is the lighted area, the shadows should be small in comparison. If the shadows are the chief attraction, the lighted area should be small in contrast.

Many weird and interesting pattern effects can be obtained by proper handling of lights. Commonplace things sometimes cast the most interesting shadows. Stairways, wheels or things that have a mechanical appearance are best. Pattern is obtained by repetition of lines. Cardboard or paper can be cut into various shapes and used as part of the design.

Shadows crossing each other at various angles help to break the picture into interesting shapes. Strive for unity and consistency. Objects should show some relation to each other.

The best effects are those in which the shadows run diagonally across the picture.

Architectural subjects look best when made before eight o'clock in the morning and after four o'clock in the afternoon. It is then that nature produces the most alluring shadows. Shadows relieve the monotony of too much evenness of illumination.

The Figure in Landscape

When including figures in landscapes, either the landscape or the figure must dominate. Some landscapes look meaningless without figures. The reason for introducing a figure is to give the picture scale. Figures enable one to judge the size of surrounding objects.

Trees appear bigger when contrasted with figures.

Contrast, by exaggeration of size in tone or area, is what really gives feeling to the picture.

The figures must look as though they belong there. A man in a dress suit would look out of place in a primitive setting. So would a begrimed miner look out of place in a formal gathering.

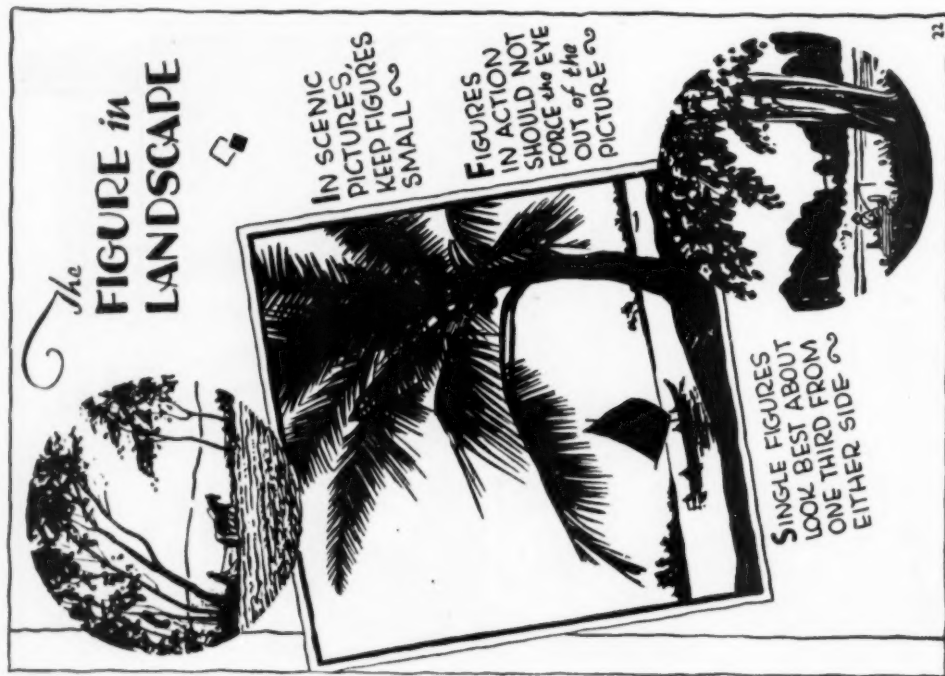
When more than one figure is shown, they should be looking in more or less the same direction, preferably in the direction of the centre of interest. They should never look posed or stiff. Keep them away from the sides, top or bottom.

The viewer always assumes the character or roll of the figure in the picture. The figure should help to stir the imagination.

Figures in landscapes can be made to create a feeling of romance or mystery, or the spirit of exploration and adventure.

In the stillness of the deep woods, one's imagination becomes very fertile. Look for old mills, logging trails or remnants of a past age. Whether in the old world or new, it is always best to use models native to the surroundings.

If the figure is to be the chief element, keep it large enough to make the landscape subordinate.



Figures in Action

When depicting moving figures, there is a right and a wrong time to catch the action. The action appears more powerful and convincing if caught just at the beginning or at the finish. Figures moving directly across the range of vision show greater speed than they would if moving toward or away from the observer.

Always keep plenty of space in front of moving figures. Without this, the figures will appear as if they are running into a wall or obstacle. The wall or obstacle is the edge of the picture.

The success of an action picture depends on the way that you dramatise it. Watch the action and catch it when it looks the most convincing. The action should never have a frozen appearance. You have to feel the thrill of action in your own mind, before you can reproduce it convincingly.

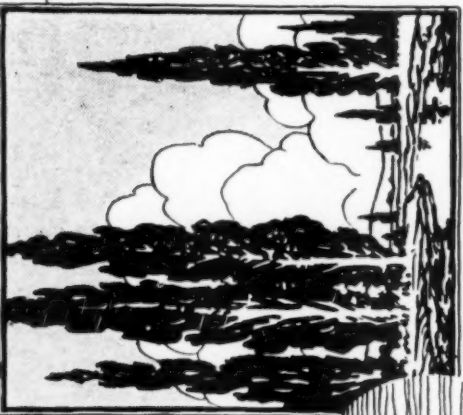
For those who wish to record figures in action, a small pocket size camera equipped with a fast lens and a direct viewfinder is the best.

Action pictures call for quick thinking and a nose for news. The artist has little or no time to think out a composition, so the best thing to do is shoot first and trim afterwards.

Single figures and small groups in action are interesting, whereas large groups are apt to appear riotous and distracting.




Feeling-
LINES,
 LIKE COLOR
 or MUSICAL TONES,
 CAN BE MADE TO
 EXPRESS EMOTION
 or FEELING~



**VERTICAL LINES GIVE A FEELING~
 of DIGNITY and REPOSE~**

**LINES BENDING IN
 the SAME DIRECTION
 GIVE A FEELING of
 GRACEFUL MOVEMENT;
 WHEN ANGULAR THEY
 REPRESENT FORCE.
 HORIZONTAL LINES
 EXPRESS SOLITUDE~**



Feeling

The appeal of colour or tone is sensuous, while that of form or line is intellectual. Pattern effects appeal to the intellectual; tonal effects to the sentimentalist. A successful picture is one that is a happy combination of emotional and intellectual appeal.

In picture building, pattern, then, is one of the first considerations. Pattern effects are obtained by keeping the masses simple and clean cut. The direction of the lines determines the feeling.

Trees are full of poetry, rhythm and feeling. Select the moods and aspects of Nature which appeal to you most; then interpret them in the way best suited to the purpose.

Study the works of Corot; his pictures were full of poetry and rhythm—soft, vague and lyrical.

Buildings, when seen in strong light and shadow, give a feeling of strength or power.

Still-life objects can be so arranged and lighted that the shadows cast appear weird and interesting.

Unusual lighting effects in portraiture can be made to glorify the sitter and give a feeling of grandeur.

Pictures should not look too gloomy or have an inky appearance.

Trimming Pictures

By using two "L"-shaped cardboards as a frame, and moving them over different portions of a picture, the student will discover sections, that if enlarged, would make interesting compositions.

Some of the finest pictures in exhibitions are the result of discovery, rather than premeditation. Spontaneous and accidental arrangements sometimes can be made into good pictures by judicious trimming.

The true artist is a strange mixture of discoverer, analyst, psychologist, poet, musician and inventor. Armed with these qualities of mind, he produces great pictures. If any of these qualities are lacking in the student, it will pay him to study subjects that will develop his imagination, for without imagination he cannot hope to produce great pictures.

The best way to develop the imagination is to start a scrap book. Save pictures that appeal to you. Try to discover what it is that makes them interesting. Subdivide them with the "L"-shaped cardboards—see how many pictures you can discover in each one. It will help you to develop a keen sense of balance. Be honest when criticising the work of others. Criticism should be constructive rather than destructive. The true artist can always find something good in every picture, regardless of the manner in which it is presented. Above all, keep the mind free from prejudice or conceit.



Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES	105
(A/S 9, B/S 25, A/O 20, B/O 51)	
NUMBER OF COMPETITORS	45
NUMBER OF NEW COMPETITORS	3
NUMBER OF PRIZE AWARDS	51

J.R.A., Portland.—Prize award for your "Still Life" which shows excellent qualities of texture and light and shade. We like the arrangement very much, but it does seem to give one the impression of excessive weight on the left-hand side.

A.F.A., Randwick.—HC for "Finis." The mass effect of tones is very pleasing and the general simplicity of treatment most effective, the whole arrangement conveying a sense of movement in keeping with the general theme of the subject but the tree, on its own, is hardly sufficient to make a picture without some supporting interest on the right-hand side.

A.F.A., Townsville.—In "Light and Shade" you have done well to make something of a very difficult subject. Future efforts could perhaps be more profitably directed towards selecting subjects of greater simplicity without such disturbing elements as the mass of rocks and weeds that appears in the middle distance of your picture.

P.E.A., Paddington.—HC for "The Penalty." The subject is hardly one that calls for a low-key treatment. As a general rule, portraits require a play of light and shade to bring out the modelling of the features which in the case of your entry, is flattened by this treatment.

K.L.A., Paddington.—HC for "Last Night's Memories" mainly on the grounds of attractive grouping and novelty of subject matter. The general impression gained of the objects forming the composition is one of anticipation rather than of a memory. A stronger print would have brought out the light and shade values.

R.L.B., Mittagong.—HC for "River Routes" and "Sunlight Study," the former mainly on account of technical excellence and the latter for the interesting backlit tree trunks which make an interesting picture especially when about 1½" trim is taken from left-hand side. Of your other entries, "Burraborang Mist" includes a centrally placed vertical line representing the face of the escarpment which, though quite an essential in a record picture, is very disturbing in any pictorial arrangement. There are too many elements in "McIntyre River" and the figure in the distance is too small to be of any assistance in relieving the general confusion. "Pool at Evening" is treated too broadly. It may have been possible to isolate a small portion of this landscape, perhaps using the reflection in the pool as an accessory.

D.L.B., Campsie.—The better of your two is the HC kitten subject which is an excellent record but hardly indicative of the title. With such subjects it is almost always essential to catch both animals looking in the same direction. Your solarisation subject is a fair result from a process which demands an exceptionally high degree of technical skill.

C.R.B., Beecroft.—Congratulations on the cleverly blue-toned seascape which received an award mainly as a result of its good technique and feeling of movement. The weakness with such subjects is that they tend to lack a centre of interest. We rather liked your HC print of the impending storm but it did not quite measure up to the award class. The weakness is the highlight area all down the right margin—a viewpoint slightly to the left may have improved by bringing the foreground tufts of grass nearer to the right margin. However, you have done very well with the material offering. The other entry is mainly of personal interest, but appears to suffer from some form of reticulation.

R.C.B., Keepit Dam.—"Dawn Light" was awarded HC mainly on grounds of an appealing cloud study rendered in excellent technique—subjects of this type, however, always require some interesting foreground element to establish unity. Your other entry is mainly of personal interest—we should imagine that with such an attractive model you should be able to produce something more exciting.

I.H.C., Hamilton.—Congratulations on prize award and HC—the former of which represents an excellent impression in low key. Unfortunately, the same cannot be said of the other two "men at work" studies, which show weaknesses in approach and posing. The HC entry also attracted the judge's eye mainly because of its strong impact; it is a pity that the figure and the highlight clouds were so widely separated.

D.J.C., Croxton.—Afraid that "Rapids" was really a subject for the colour photographer. Moreover, the impression as presented represents too much of a jumble, and requires a centre of interest (such as a canoe) to break up the broad expanse of water.

R.F.C., South Hurstville.—Of your two we prefer the lagoon subject which is nicely presented and contains a pleasing range of tone. The area generally appears to have good pictorial possibilities, particularly that bank of highlight gums in the background—perhaps this would be worth another visit. The landscape entry is rather a jumble; it required the element of atmosphere or very early morning light to provide some separation of the various planes.

E.R.C., East Kew.—"Quiet Backwater" made the most of the material offering, subject to 2" trims from each side to concentrate the subject matter. On the other hand, it looks as if it would have been an ideal subject for the colour photographer.

E.B.C., Trundle.—Thanks for a very interesting letter. Of your three entries, we rather like the sheep subject which would be improved by drastic trims from right, left and top to eliminate the distracting material in those areas. Sheep are generally best photographed either at very close quarters or in landscapes where they invariably provide strong accents. The water-front subject would be improved by a more contrasting print together with a 3" trim from left and 1" from top. The dawn picture is a valiant attempt at very difficult material—a stronger print is necessary to create the right feeling of atmosphere. Thanks also for including a revised version of the shearing subject which shows a distinct improvement on the previous version.

H.C.D., Temora.—We rather liked your seascape entry which shows evidence of excellent technical quality and pleasing outlook generally. As presented, the material is somewhat empty, the only remedy for which would be a closer viewpoint to gain impact and show greater movement in the waves. For your album we suggest you eliminate the sky area which tends to distract the attention from the turbulence of the water.

K.F.D., Bundaberg.—Owing to severe competition, your seascape entry just missed out on the award list. Atmospherically, it is very pleasing but is weak from the composition point of view with three distinct bands (rocks, sea and sky) cutting the picture into three sections. To avoid such weaknesses, it is best to strive for a viewpoint that will connect those three elements into a more harmonious arrangement. Of the other two the church subject is the better and has made the most of the material offering. The tree subject had possibilities but demands a much darker print to create some feeling of atmosphere.

A.K.D., Lindfield.—"Watchmaker" was awarded HC mainly on the grounds of excellent technique. The alternatives for improvement would be: (1) to show an extreme close-up of just the hands and face, (2) another version with a viewpoint more to the right and looking over the watchmaker's shoulder towards the watch and hand. Your other entry is mainly of personal interest handled in very formal style.

F.L.E., Narromine.—Congratulations on the prizewinner which shows a charming subject informally handled. The fog print is all right as far as it goes, but in fog subjects it is generally advisable to feature the accent of the picture somewhere in the foreground where it will dominate the receding planes created by the fog.

M.F., Taylor's Arm.—Once again, congratulations on prize award and HC; the former shows still further evidence of your unusual and developing outlook. The Set Subject entry is excellently rendered in pleasing technique; however, it remains a trifle static and requires possibly a human figure coming through a partly-opened doorway.

H.T.C.F., Manly Vale.—Welcome to the contest and congratulations on three HC's at first appearance—evidence that your work is pictorially good but not quite up to award-list standards. The best is possibly the waterfront subject which has a nice atmospheric quality; weaknesses are the eye-catching silhouette of the rowing boat (and occupant) in the foreground, and the excessive reduction on the clouds. Next would come the landscape which also shows excellent atmospheric quality together with a pleasing toning effect. The portrait has been well handled in studio vein but the subject gives a slight feeling of unreality. "Summer Quiet" has made the most of the material offering. We are looking forward with interest to your future progress.

A.L.G., Geelong.—Both interesting subjects well handled. The landscape is the better with its excellent tonal gradation; the treatment, however, is rather formal—this subject possibly would be better suited to the colour photographer. "The White Door" shows a refreshing outlook on everyday subject matter—the modern treatment and interesting pattern effect are commendable. As a subject it tends to lack a definite centre of interest.

F.P.H., Thornbury.—We are of the opinion that you overdid the foliage aspect in your table-top "Rambling Reindeer," thus leading to a very cluttered appearance as a whole. Moreover, the out-of-focus foreground (which, incidentally, cuts off three of the reindeer's hooves) does not improve matters.

G.S.H., Heidelberg.—Clever technique and presentation once again lifted your work into the award list, although the material is rather slight and inclined to be empty. The Set Subject entry is hardly low key—however, it was awarded HC mainly as a delicate atmospheric impression nicely handled. Once again it seems somewhat empty and requires a definite centre of interest.

J.R.H., Gisborne.—Congratulations on the award winner which is a most pleasing print combining excellent tonal quality with unusual approach.

R.M.J., Lindfield.—Neither entry showed to advantage, as we know you are capable of much better work. The portrait had possibilities but we cannot understand how you managed to get your subject so out-of-focus with a reflex camera. Moreover, the retouching on this print leaves much to be desired. The yacht picture seems to lack the brilliance normally associated with this type of picture—for your album we would suggest another version with much more sparkle and eliminating an inch or so from the top.

D.G.L., Roseville.—Congratulations on a very fine effort of one prize award and three HC's. The former reached the prize list mainly because of its pleasing composition and unconventional pose; its main weakness is its lack of clarity due possibly to camera- or enlarger-shake. Next we like the outcrop picture which embodies a bold and modern approach; numerous scratches and dust marks are evident on the print and we suggest you overhaul your processing methods to minimise such defects. The shipping entry had possibilities but, as presented, it is far too complicated. Consequently, we suggest drastic trims from right and left with a view to confining the arrangement to a pattern of rigging with figures. Next comes the billabong subject—pleasingly attractive but one for the colour photographer. The tree study is also pleasing and has made the most of its difficult material.

F.L., Toorak.—We think that much more could have been made of your sheep droving entry—particularly with the drover on horseback and a viewpoint against the light to make the most of the atmospheric effect. The rainbow print is attractive for this type of subject, but it is one best suited to the colour enthusiast.

K.M., Lunnerton.—Both entries awarded HC which indicates good results but not quite up to award standard. The shipping subject had possibilities but, as usual with this type of subject, it is difficult to find some definite centre of interest. As regards the cat picture we cannot see the reason for the extra fast shutter speed, other than the fact of anticipating rapid movement; at the same time, the wide aperture necessary has led to loss of sharpness in the animal's fur.

T.M., Edmonton.—Congratulations on prize award and HC, the former being a reward for a difficult subject attractively handled with excellent technique. The toadstool subject is likewise most pleasing but suffers from some technical weakness in the form of mottling, suggestive of the original sensitized material being affected by age or climatic conditions.

D.M., Morningside.—Once again congratulations on yet another of your excellent character studies cleverly rendered in perfect technique.

N.O., Cardiff.—Hearty congratulations on the most excellent showing of one First (Equal), one Second (Equal) and one HC—a result which substantiates your rapid improvement and developing outlook. Both prizewinners will be, no doubt, reproduced and reviewed in the near future. Your HC portrait represents a most original and bold presentation suggesting clever planning and execution.

H.W.P., Inglewood.—Your subject hardly typifies a man making a "Decision"—however, it is well handled along conventional lines. The shirt is the weakness, and we suggest that this be either toned down or eliminated in any future versions.

A.P.P., Epping.—Glad to see one of your entries reach the award list—the reward of keenness and perception. The HC print "Corner Piece" had possibilities which are featured in the pattern-and-texture-like qualities in the centre of the print—hence we suggest drastic trims all round to eliminate the unwanted material and thus concentrating on that area. The other two entries depicted an area rich in pictorial possibilities but, we think, mainly for the colour photographer.

A.G.R., Battery Point.—Congratulations on "Passing Low" which reached the prize list thanks to its convincing atmospheric qualities. A point of weakness appears to be the similar sizes of the trees—perhaps any new versions might slightly alter the viewpoint so as to correct this. The HC print "Hat Happy" is in humorous style but handled along rather formal lines.

R.R., Moonee Ponds.—We consider "Catch" to be the best of your haystack series mainly because it bears out the old axiom that "the part is greater than the whole." Thanks for letter.

F.J.R., Healesville.—Pleased to see the improvement in your work as evidenced by one First and two HC's. The former is purely dramatic and suggests clever observation and execution of difficult material. The HC still life subject represents formal material handled in a most unusual manner. "Riversiders," once reduced to black-and-white, obviously loses its original appeal of colour resulting in too much overall confusion. The pond subject is an old favourite but we think you left it a little too late in the day.

J.R., Hazelwood Park.—This month's batch continues to show evidence of your unusual outlook but not quite up to your previous efforts. The HC print "Wall with Shadow" is the best due to its pleasing balance along modern lines. Next we would place the telephone pole subject but would suggest drastic trims from right and left to bring the picture to a vertical format, thus accentuating the upward movement of the pole. "Pot" had possibilities—this may be worth further experiment. The other two represented very slight material about which little can be remarked or suggested.

E.R.R., Caulfield.—"Able Seaman" is cleverly lit and nicely posed for this type of subject but the technique is not up to your usual standard. Moreover, in portraits we prefer to see some minor accessory that will provide a clue as to the sitter's personality.

D.M.S., Scone.—"Schoolroom Candid" is nicely presented but we think the subject would be more convincing if the boy's expression showed evidence of unawares together with a feeling of deep thought. "Forgotten Clay" should have been presented in a much darker print, suggestive of something from the dim and dark past. A 2" trim from left would also help to concentrate the interest.

R.W.S., Albany.—Prize award for "The Tree by the Fence," mainly on grounds of attractive subject matter nicely presented. We think a slightly lower viewpoint would have been an improvement by showing a little more sky area between the fence and the overhanging branches.

M.J.W., Ashfield.—The golfing subject is a good record of the scene, but we should imagine this is better suited to the colour enthusiast, at the same time eliminating all the sky area and concentrating on the bridge and reflections.

A.R.W., New Town.—Welcome to the contest and congratulations on prize award and two HC's at first appearance. "Meditative" shows nice handling and pleasing technique but we consider the background to be a little too light in tone. The eye-catching triangle in the bottom-left foreground should also be toned down or eliminated in any future prints. Next we would place "Years of Decay" for a delightful rural impression—perhaps a 2" trim from the left would help to concentrate the interest which at present tends to oscillate between the two buildings. "St. Andrew's in the Moonlight" has been over-exposed, thus losing the feeling of moonlight, and further creating too much of a jumble at the top of the picture.

M.J.W., Elmhurst.—"Daisy Chain" is the better of your two, thanks to the animated and lively expression on the model. Such subjects, however, are best photographed against a plain background to eliminate any distraction from that area. The landscape has made the most of the material offering. Some element of human or animal interest was required in the middle distance to provide an accent.

K.H.W., Strathfield.—Welcome to the contest and congratulations on a HC at first appearance. "Artificer" is excellently handled from the technical aspect but we feel that the twisted trim has been overdone as it gives the workman a falling-backwards feeling. With the equipment you have, the Luna Park subject should have been much sharper. We are looking forward with interest to seeing further examples of your work.

N.Y., Bondi.—Congratulations on the prize award which is rendered in perfect technique. A weakness, we think, is the vertical posing of the arms, together with a feeling that the model is merely holding the wire for a photograph and not grasping it with the feeling of a condemned prisoner.

Forthcoming Salons and Exhibitions

	Approx. Closing Date
Orange (N.S.W.) Annual Exhibition of Photography. Information from: The Secretary, Orange City Camera Club, Box 440, Orange, N.S.W.	April 13
Buffalo International Exhibition of Nature Photography. Information from: Irene Langendorfer, 419 Riley Street, Buffalo, 9, N.Y., U.S.A.	April 23
Barcelona Pictorial Salon. Information from: Secretario, Agrupacion Fotografica de catalina, Daque de la Victoria 14, 114 PRAL, Barcelona, Spain.	April 15
Birkenhead Photo Society International Exhibition. Information from: Mr. A. Humphreys, M.Sc., 4 Withert Avenue, Bebington, Cheshire, England.	April 16
Cincinnati International Exhibition. Information from: Raymond E. Reddinger, 3875 Kirkup Avenue, Cincinnati, 13, Ohio, U.S.A.	April 26
Cologne Exhibition. Information from: Photokina 1952, Messeune Ausstellungen—Geo. M. B. H. Kohn, Cologne, Germany.	April 1
Montreal International Salon Colour Slides (2" x 2"). Information from: Mark Stein, 4355 Hingston Ave., Montreal, 28, P.Q., Canada.	April 14
Photography Year Book Competition. Information from: The Editor, Photography Year Book, 9-10 Old Bailey (4th Floor), London, E.C.4, England.	April 30
Southgate International Salon Colour Slide Exhibition. Information from: N. F. Kember, 13 Ravenscrag Road, New Southgate, London, N.11, England.	April 23
St. Louis International Salon of Photography. Information from: Miss Jane Shaffer, 3466 Clements Avenue, St. Louis 12, Mo., U.S.A.	April 25
Western Salon of Photography. Information from: Reception Secretary, 36 White Ladies Road, Bristol, 8, England.	April 16

Editorial Notes

1953 CONVENTION of NEW ZEALAND PHOTOGRAPHIC SOCIETIES

President: Arthur L. Fow, W.P.S.

Vice-President and Organiser:
Harold A. Larsen, A.P.S.A., W.P.S.

Vice-President and Accommodation Officer:
Alan D. Warren, R.C.C.

Entertainment Officer: Russell W. Cooper, W.P.S.

Salon Secretary, Convention Records:
Irene A. Cooper, W.P.S.

Treasurer: Ray D. Finn, R.C.C.

Linison Officer: Doug. Allan, R.C.C.

PRIZE LIST

CLASS A—SET SUBJECT

- Third "Cutter of Steel," I. H. Caldwell.
Highly Commended: I. H. Caldwell, M. Farrarwell,
G. S. Harrison, E. R. Rotherham.

CLASS B—SET SUBJECT

- First "Gainst the Western Sky," F. J. Roberts.
Second "Sunset Impression," N. Ozolins.
(Equal) "Behind the Iron Curtain," N. Youngman.
Third "Meditative," A. R. Walters.*
(Equal) "Passing Low," A. G. Reynolds.
Highly Commended: A. F. Alle, Patricia Aston, A. K.
Dietrich, K. F. Doody, H. Furnell,* T. Murray,
N. Ozolins, F. J. Roberts.

CLASS A—OPEN

- First "St. John's, Canberra," J. R. Hopkins.
(Equal) "Spring," E. R. Rotherham.
Second "The Broken Bough," G. S. Harrison.
(Equal) "Wheels and Reflections," M. Farrarwell.
Third "Catch!," R. Ritter.
(Equal) "Portrait of an Actor," D. McDermant.
"Little Sweetheart," F. L. Elrington.
Highly Commended: K. L. Aston, A. L. Gooch,
K. Malcolm (2), R. Ritter, M. J. Wright.

CLASS B—OPEN

- First "Resolute," A. R. Walters.*
(Equal) "The Girl and the Shadows," N. Ozolins.
Second "The Tree by the Fence," R. W. Short.
(Equal) "Still Life," J. R. Adamson.
Third "Light," T. Murray.
(Equal) "Twisted Trunk," A. P. Pinn.
"Sea," C. R. Bennett.
"Woman Reclining," D. G. Lemon.
Highly Commended: Miss Rosalind Badgery (2),
D. L. Beet, R. C. Bennett, C. R. Bennett, H. C.
Devine (2), H. Furnell (2),* D. G. Lemon (3),
A. P. Pinn, A. G. Reynolds, F. J. Roberts, J.
Rogers, D. M. Saunders, A. R. Walters* (2),
K. H. Westgate.*

*Indicates new competitor.

The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"
One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit
a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set
Subject, but not for Open Contests.

SET SUBJECTS, 1953

May	Closes March 10	"Pattern and Texture"
June	Closes April 10	"Australian Landscape"
July	Closes May 10	"Holiday Mood"
August	Closes June 10	"Interior—Day or Night"
September	Closes July 10	"Still Life or Table-top"
October	Closes August 10	"Character Portrait"
November	Closes September 10	"A Scene from Everyday Life"
December	Closes October 10	"Clouds"

DRAFT PROGRAMME

THURSDAY, APRIL 16th

Evening: Assemble at the "House of Friendship," Municipal
Concert Chamber at Rotorua. Issue of Badges, which
must be worn on all occasions.
Official Opening of Convention by the President, and
welcome to all. Greetings from the Royal Photo-
graphic Society, from the Photographic Society of
America, and from Australia. Exhibition of National
Salon. Supper and natter.

FRIDAY, April 17th

Morning: Meet at the "House of Friendship" and ramble
through Rotorua—parks and gardens, round the
lake shore to Ohinemutu.
Afternoon: Ramble through Whakawera. Guide Rangi
and Maori models.
Evening: Colour slide exhibition. Supper and natter.

SATURDAY, APRIL 18th

Morning: Leave "House of Friendship" for trip to Maraetai
and Whakamaru—hydro-electric schemes. Lunch at
Mangakino.
Evening: P.S.A. Illustrated Lecture. Supper and natter.

SUNDAY, APRIL 19th

Morning: Assemble at the "House of Friendship" for a Field
Day, leaving Rotorua for Blue and Green Lakes,
Buried Village, Lake Tarawera, Oharaka. Lunch
at Te Wairoa, and passing Lakes Rotorua and
Rotoma, see Hongi's Track, returning through
Hamarara Springs and Ngongahaha.
Evening: "Royal" Illustrated Lecture. Supper and natter.

MONDAY, APRIL 20th

Morning: Leave the "House of Friendship" for a day at Taur-
anga by the Sea.
Evening: Lecture and Demonstration, "Nature of Colour,
and Colour in Photography." Supper and natter.

TUESDAY, APRIL 21st

Morning: Assemble at the "House of Friendship," leaving
for a trip through the rolling Waikato; see Lake
Karapiro and see Hamilton.
Evening: The Waikato Photographic Society entertains in
the Art Gallery, Hamilton. Early supper, natter,
and return to Rotorua.

WEDNESDAY, April 22nd

Morning: Meet at the "House of Friendship" for a tour to
Wairakei Geothermal Area, Aratitia Rapids, Huka
Falls, Lake Taupo.

Evening: Grand Finale in the "House of Friendship."
Times for meetings of official delegates will be included in the
programme when finalised.

WELCOME TO THREE NEW COMPETITORS

Small in number though this group may be, excellent was
its initial showing of one First (Equal), one Third (Equal), and
six H.C.'s. We congratulate and welcome these new com-
petitors, whose initials are as follows: H.F. (Manly Vale), A.R.W.
(New Town), K.H.W. (Strathfield).

PROMOTION TO "A" GRADE

The following promotion is announced, effective April 11th.
N. Ozolins.

The Photographic Societies



Members discussing equipment on "Cameras and Gadgets" night.
Photograph by Wallace Reid.

BRISBANE CAMERA GROUP

The first meeting for the New Year was held on Jan. 19, which took the form of a *Camera and Gadget* night and was attended by thirty members and nine visitors and was presided over by Mr. J. Barnbaum, Vice-President. This proved to be a most interesting night, and after each member had given a short talk on his camera or gadget quite some time was spent by all present inspecting the various items on display. Items shown included a home-made flash outfit made by D. McDermant, a small bracket made by A. Sealy, for use with twin lens cameras to give parallax adjustment on close-ups, and by no means the least was a home-made projector, the result of many hours of planning and hard work on the part of J. Amos, who demonstrated its capabilities.

The first Print Night was beyond our expectations, being attended by over fifty members and visitors who saw the greatest number of prints we have yet exhibited on such an occasion. The Set Subject for this month was *Outdoor Night Photography Without Flash* and was the cause of some sleepless nights to not a few members. Our President, Mr. F. Masters, introduced Mr. A. Kearney, Hon. Sec. of the Maryborough Camera Club, and commented on the great work being done by that club which is numerically small. Mr. Masters visited the club recently. After very great deliberation, the judges, Miss Hobday and Mr. Garth Grant-Thomson, A.R.P.S., made the following awards: *Print of the Month*, T. Scruse; *A Open*—1, D. McDermant; 2, A. Buchanan and T. Scruse (equal); 3, W. Hughes. *A Set*—1, T. Scruse; 2, W. Prior; 3, A. Buchanan. *B Open*—1, S. Smith; 2, H. Standfast. *B Set*—1, I. Eldershaw; 2, A. Sealy; 3, W. Tate.

The meeting closed after all had enjoyed the supper provided by our band of very capable lady workers, led by Mrs. Murray. A.T.

BALLARAT CAMERA CLUB

At the general meeting in Jan. it was reported that prints are beginning to arrive for the Exhibition and Competition to be held during the Begonia Festival, and plans were made for their unpacking and selection for hanging. Entries have already been received from N.S.W. and Queensland and, as the closing date is not till Feb. 23, a really good exhibition is anticipated. Judging of the competition entries will take place at the next general meeting of Feb. 25. Special lighting has been arranged at the Alfred Hall to allow all prints to be seen to the best advantage.

After business was concluded, sides were picked for a Quiz Session, and though things became scientifically involved at times, a number of members received satisfactory answers to their problems. Competitions had banked up. *High Key* and *Low Key* entries did not comply with requirements and were ruled out; but the art committee produced illustrations of these subjects and entrants and others now have a better understanding of what is required and how to get the desired results. *Open* was won by G. Howman with *In the Spell of the Night*. Of the *Set Subjects*, Mr. H. Richmond won in *Child Study*, *Bird*, *Animal or Insect* and *Clouds*. *Floral* was won by Mrs. Strange. M.S.

PRESTON PHOTOGRAPHIC CLUB

A good start for the new year was provided by a visit from Mr. John Fried, who exhibited twenty-eight of his exhibition prints, a number of which have gained recognition in several world salons. Mr. Fried spoke of the processes used, and his materials and methods. He feels that lighting conditions here are very hard compared with the European conditions to which he was accustomed, and that no amount of adjustment of processing conditions for softer results will compensate this. A wide range of subjects from still-life to landscape was included, and it was quite evident that Mr. Fried has mastered most fields he has entered. Mr. Fred Hion, proposing a vote of thanks to Mr. Fried, said that it was very refreshing and stimulating to see the work of an overseas worker.

Mr. M. M. Baker, Hon. Secretary, would like to hear from amateur photographers in districts surrounding Preston, with a view to participating in our meetings. His address is 14 Haig Street, Heidelberg West. E.H.B.

WODONGA CAMERA CLUB

During the month of January the committee met and drew up a programme for the next three months and also laid out the constitution of the club so that it can be voted upon without too much time being lost. At the next monthly meeting business will include the election of Outing and Library Committees. Of a series of lectures the first will be on *Exposure*. Points will be awarded to winning prints in monthly competitions for the Aggregate Competition which will carry a trophy at the end of the year. A competitor may submit any number of prints. Entry fee for each print will be 6d. and this amount will be set aside for the Aggregate Prize. Our Secretary now has a receipt book and is very eager to try his hand at writing receipts. He can be found at the Wodonga Pharmacy.

The following lectures have been arranged: Mar. 6, *History of Photography*; Apr. 2, *Development of Negative*; May 7, *How to Make Better Pictures*. An outing is to be arranged and the results will be displayed on the night of May 7. T.A.W.

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(252 Collins Street, Lower Ground Floor)

Sydney and Melbourne residents are recommended to inspect
both exhibitions in their respective cities.



A working party having a 'refresher' during the reconstruction
of the club rooms.

ADELAIDE CAMERA CLUB

The year 1953 opened in the form of an outing to Sellick's Beach, which is about thirty-two miles south of Adelaide. The weather was co-operative and approximately twenty-four members, several children and, last but not least, two charming models made the trip. During the day Mr. Behrens' beach-house was at the disposal of members, who appreciated his hospitality.

The meeting on Jan. 19 opened with general business, and continued with the first print competition of the year. The mentor critic was Mr. G. Ziesing and acting critics Messrs. R. V. Leunig and M. A. Gibson. Awards were made to: A Grade—E. W. Spargo, *Bright Eyes*; B Grade—G. Windle, *Out of Date*. Approximately forty members attended this meeting.

Extremely hot weather was the reason for the comparatively small attendance at the Feb. 2 meeting. Awards for the monthly competition were: A Grade—C. West, *Night Beat*; E. W. Spargo, *Shadows on the Sand*; B Grade—W. Hobden, no title; G. Windle, *Dozen for Overhaul*.

We would like to advise any prospective visitors that we will be shortly changing our address from our present clubrooms on North Terrace to the Rechabite Chambers, Victoria Square, Adelaide, and will meet on alternative Tuesdays in lieu of the first and third Mondays as at present. This will give us an extra two meetings a year and headquarters will be more centrally situated for the club's activities.

E.W.S.

WEST AUSTRALIAN CAMERA CLUB (INC.)

The monthly meeting was held at Bacton House, Hay Street, Perth, on Jan. 22. The subject was *Animal or Bird* and the members responded well, the display board being filled with prints of excellent quality.

The members voted the following awards: 1, L. Buzza; 2, W. Lorimer; 3, E. Roche and L. Buzza (Equal).

After the voting, G. Weggelaar and E. Roche were selected to criticise all the prints. Their remarks were very constructive. An exhibition is to be held very shortly.

For the second half of the meeting, W. Angove conducted a colour session entitled *People*, and several members brought along their slides for projection. These conformed to the subject and were very well taken, thus reflecting credit on the various authors.

A.M.P.

MELBOURNE CAMERA CLUB

The Melbourne Camera Club has got away to a good start for 1953. The enlarged and newly-painted club rooms now provide the club with ample room for its many members and ever-increasing activities. John Morgan is to be congratulated on the work he and club members have put into the reconstruction and painting of the club rooms. Peter Harvey and his helpers deserve praise, too, for the work they have put into the construction of the new darkroom.

An open invitation is extended to all interested in photography to come and see the club in operation any Thursday or Group Meeting night at our rooms on the 2nd Floor, 123 Little Collins Street. This invitation is especially extended to country and interstate visitors who may be spending some time in Melbourne.

To give an idea of the wide diversity of the club's activities, the March programme is as follows: 2nd, Portrait Group—*Model Night*; 5th, 8mm. Film—*Voyage to New Guinea* (Mr. C. Stuart Tompkins, A.R.P.S.); 7th-9th, Week-end Outing to Apollo Bay; 10th, Stereo Group; 12th, Kodachromes, Mr. Krummer (*Nine Thousand Miles in a Jeep*); 16th, Colour Group—*How to Improve Your Colour Shots*; 19th, Mr. Max Knobel presents his Award Winning Films—*Wheels Within Wheels*, *Tale of Two Cities*, and *Wouldn't It*; 23rd, Technical Group—*Developing*; 24th, Leica Group—*Colour Photography*; 26th, Monthly Competition—*Action*; Colour Comp.—*Open*; Outing Comp.—*Sorrento*; 29th, Outing—*Moorabin Aerodrome*.

E.R.R.

AWARD LIST

MAITLAND SALON, 1953

SILVER MEDAL.—John Alden—*Shylock*, C. L. Leslie.

BRONZE MEDALS.—*Secret Treasures*, C. S. Christian; 5.30 a.m., G. Windle.

CERTIFICATE OF MERIT.—*Merchant of Venice*, A. C. Redpath; *Portrait of a Gentleman*, J. R. Adamson; *Sunday Sixty*, John L. Wray; *Whither and Whence*, C. S. Christian; *Hilltop Veteran*, Brian Davis; *The Sculptor*, J. R. Hopkins; *Hillside Gum*, C. L. Leslie.

HIGHLY COMMENDED.—*Black Beauty*, I. Yakovenko; *Sugar Glider*, Howard Hughes, A.R.P.S.; *Kitchen Sink*, K. L. Aston; *With a Watchful Eye*, Brian Davis; *Aberration*, R. Ritter; *Windswept*, M. J. Wright; *Guardians*, G. Windle; *Hill Life*, J. R. Adamson; *Half Caste*, J. J. Noyce; *Sand*, N. Ozolin; *Sunlit Seclusion*, M. J. Wright; *Christmas Eve*, J. M. Joshua; *First Draw*, R. Ritter; *Sunday Sunshine*, Kerry Dundas; *Lion Cubs*, John L. Wray; *Scornful*, I. Yakovenko; *Ring the Curfew*, K. L. Aston; *Little Adventurers*, J. M. Joshua.

The 'Last Page'

We are indebted to Harold Cazneaux, Hon. F.R.P.S., for a glimpse at the *Souvenir Menu and List of Guests* which was a feature of the *R.P.S. Centenary Day Dinner* in London last month—certainly a most impressive brochure. H.C. also received a cabled reply to his letter of greetings and congratulations (sent on behalf of Australian photographers as a whole) as follows: "The greetings of Australian photographers on Society's Centenary deeply appreciated. May photographers in our two countries be drawn ever closer through the common interests we share—Wratten, President. Hallett, Secretary." Some photographs of the gathering are on the way and we are hopeful that we may be able to reproduce same in due course.

As a preliminary step towards fostering photographic activities amongst staff members, the Randwick Workshops held its first print competition on Feb. 11. The entries were judged by the staff of *The A.P.-R.* and a Kodak representative attended the exhibition of prints for the purpose of commenting on the prizewinners. It is hoped that this initial move will lead to the eventual formation of a Tramways Camera Club.

From Kodak-Pathe in Paris comes news of a number of highly successful showings in the recent 18th Kodak International Salon of Photography. In addition to the showings in and around Paris, arrangements have been made for its exhibition at Lyons, Cannes and Nice, as well as at a number of important provincial centres.

S. J. Balma, Innisfail, reports further successes in the International colour field. These included acceptances at the recent 8th Mississippi Valley Salon and at The Photo Guild of Detroit. S.J.B. reports as a matter of special interest the fact that at the first-named exhibition his slide was entitled *Tropical Splendour* and included, by way of accent, two well-known *A.P.-R.* enthusiasts—these were T. Murray (Edmonton) and C. Lancini (Mossman).

The Technological Museum, Sydney, is planning the installation of a complete bay (18ft. by 12ft.) relating to historical and functional photographic equipment and examples of work.

Through the kind offices of E. M. Christie (Melbourne), we have obtained a microfilm of the earliest work on photography in the English language—this is the *Handbook of Heliography*, which was published in London in 1840, and in it all the known photographic processes of the period are described at some length. The donor, incidentally, is currently engaged in the compilation of an important history of *Australia's Northern Territory*.

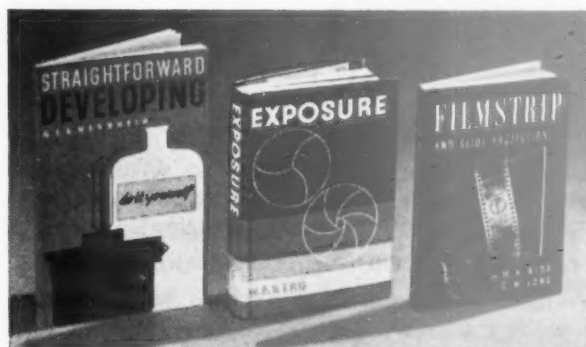


THE PHOTOGRAPHY OF
BEAUFOY MERLIN
(See page 144)

18258

The Bishop of Bathurst, The Rt. Rev. S. E. Marsden
(the grandson of his better-known namesake),
on a pastoral tour to Gulgong, autumn, 1871.

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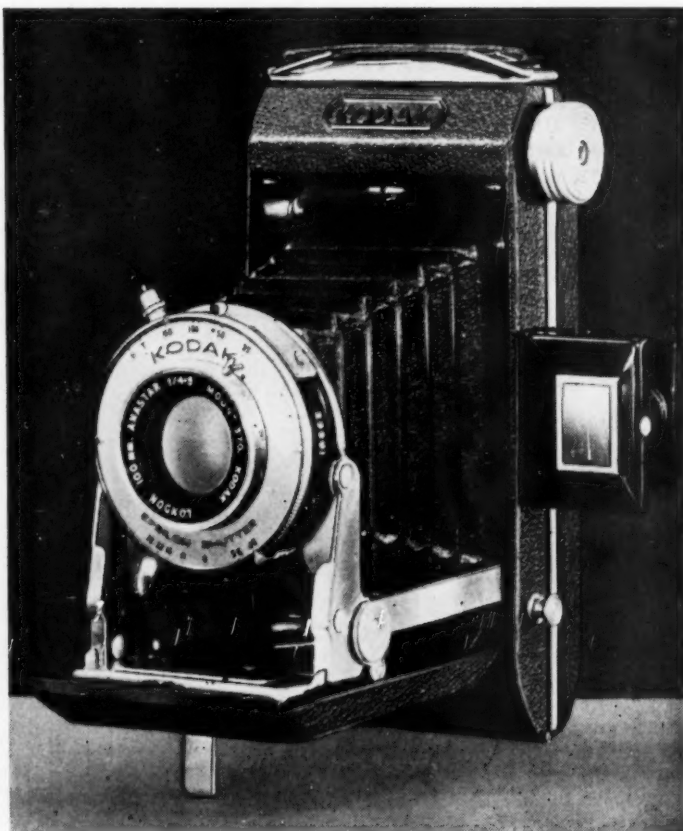
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- 462—Foca I, 24 x 36mm., Oplar f/3.5 lens, synchronised, always-ready case .. £32
- 499—Finetta, 24 x 36mm., f/4 lens, case .. £10/15/-
- 500—Foth Flex, 2½" x 2½", f/3.5 lens, always-ready case .. £26/10/-
- 807—Baldini, 24 x 36mm., f/3.5 lens, always-ready case .. £6
- 820—Finetta, 24 x 36mm., f/5.6 lens, always-ready case .. £6
- 823—Goldi, 16 on 127, f/4.5 lens, Vario shutter. Price .. £9/15/-
- 830—Six-20 Kodak Jiffy, Twindar lens .. £5/7/6
- 833—Norca, 24 x 36mm., f/3.5 lens, synchronised shutter, always-ready case .. £13/7/6
- 834—Six-16 Kodak Jiffy, Twindar lens, case .. £6
- 840—Six-20 Kodak Jnr., f/7.7 lens, case .. £5/10/-
- 200—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter .. £45/16/-
- 200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter .. £30
- 200—Ensign Ranger II, Ensar f/4.5 lens, 3-speed shutter .. £12/5/-
- 200—Six-20 Kodak "A", f/4.5 lens, 4-speed Epsilon shutter .. £14
- 200—Derlux, 16 on 127, f/3.5 lens, case .. £15

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- 1479—Retina II, 24 x 36mm., Xenon f/2 lens, Compur-Rapid shutter, always-ready case, 4 filters, lens hood, cable release, visual type exposure meter .. £52
- 1185—Kodak 35, 24 x 36mm., K.A. f/4.5 lens, Diomatic shutter, always-ready case .. £18
- 1743—Baldinette, 24 x 36mm., Baldanar f/3.5 lens, Prontor S shutter, always-ready case, flash gun .. £24
- 1770—Olbia Twin Lens Reflex, 2½" x 2½", Ttrylor f/4.5 lens, speeds 1/25 to 1/250 sec., always-ready case .. £15
- 8915—Altiflex Twin Lens, 2½" x 2½", Victor f/4.5 lens, 4-speed shutter .. £10
- 7115—Ciroflex, 2½" x 2½", Wollensak f/4.5 lens, Alphax shutter, always-ready case .. £33

- 1183—Busch Pressman, 2½" x 3½", Wirgin f/4.5 lens, Compur shutter, 6 D.D. slides, case .. £75
- 1613—Leica IIIC, 24 x 36mm., Summar f/2 lens, filter, always-ready case .. £120
- 9353—Exakta, 1½" x 2½", Ihagee f/3.5 lens, always-ready case .. £31
- 1773—Zeiss Ikon, 2½" x 2½", Nettar f/6.3 lens, 4-speed Telma shutter .. £8/15/-
- 1596—Perflex 101, 24 x 36mm., Xenon f/2.8 lens, Compur-Rapid shutter, always-ready case, two filters .. £27
- 1682—Keystone 8mm. Cine Camera, Velostigmat f/3.5 lens, portrait lens .. £33

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

- 1038—Ensign Ranger, 18 on 120, Ensar f/6.3 lens, 3-speed Trikon shutter .. £12
- 1054—Rex Aiglon, 2½" x 2½", f/4.5 lens, 5-speed shutter, always-ready case .. £10
- 1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, coupled rangefinder, always ready case .. £45
- 1034—Foca Model 1, 24 x 36mm., Oplar f/3.5 coated lens, always-ready case .. £35
- 1099—Semm-Kim, 24 x 36mm., f/2.8 lens, 8-speed synchro. shutter, case .. £19/10/-
- 1097—Super Ikonta, 16 on 120, Novar f/3.5 lens, Compur shutter, always-ready case .. £28/10/-
- 1145—Voigtlander Brilliant, f/4.5 lens, speeds 1 sec. to 1/150, always-ready case. As new .. £16/10/-
- 1147—No. 1a Pocket Kodak, f/7.9 lens, 4-speed shutter. Perfect condition .. £6/10/-
- 1152—Ensign Ranger II, 8 on 120, f/6.3 lens, 3-speed Trikon shutter .. £12/10/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- 670—Six-20 Kodak "A", f/4.5 lens, 8-speed shutter. Price .. £17
- 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder .. £33/10/-
- 895—Six-20 Kodak "B", f/6.3 lens, 8-speed shutter, case .. £8/17/6
- 906—Retina II, Xenon f/2 coated lens, coupled rangefinder, always-ready case .. £60
- 939—Six-20 Kodak "A", f/6.3 lens, 2-speed shutter. Price .. £9/17/6
- 964—Ensign Selfix 420, Ensar f/4.5 lens, Compur shutter, leather case .. £14/10/-

- 991—Flexaret III, Meopta f/3.5 lens, Prontor shutter, with always-ready case ... £36
- 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter ... £13/17/6
- 1021—Ensign Ranger I, Ensar f/6.3 coated lens, 3-speed Trikon shutter ... £11/18/6
- 1071—Ensign Selfix 16/20, Xpres f/3.5 coated lens, 8-speed shutter ... £24/17/6
- 1073—Agfa Billy I, f/6.3 lens, 3-speed shutter £9/10/-
- 1080—Super Ikonta, Model 530 2, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Tessar f/4.5 lens, always-ready case ... £38

- 9491—Agfa Billy Record, f/4.5 lens, lens hood and filter, case ... £12
- 9488—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 coated lens, always-ready case ... £18/10/-
- 9496—Kodak Retina IIA, Xenon f/2 lens, Compur-Rapid shutter, flash synchronised, always-ready case ... £65
- 9415—Kodak Vollenda, $3\frac{1}{2}'' \times 2\frac{1}{2}''$ Nacer f/4.5 lens, speeds 1 sec. to 1/400, 3 S.M. slides, roll film holder, leather case ... £25

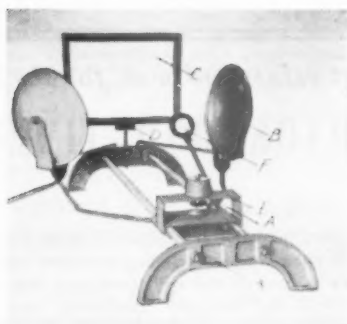
CINE

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- 9485—Voigtlander Bessa II, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Heliar f/3.5 coated lens, speeds 1 sec. to 1/400 and B, always-ready case ... £45
- 9484—Zeiss Ikonta, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Novar f/4.5 lens, speeds 1 sec. to 1/175, B, and T., case ... £15
- 9492—Agfa Isolette, f/4.5 coated lens, Compur-Rapid shutter, flash synchronised, always-ready case. Price ... £39/10/-

- 9483—Emel 8mm. Cine Camera, f/3.5 coated lens, case ... £45
- 8481—Emel 8mm. Turret Head Cine Camera, speeds 8 to 64 F.P.S., $\frac{1}{2}''$ Berthiot f/1.9 lens, 23mm. Berthiot f/2.3 lens, 50mm. Berthiot f/3.5 lens, case ... £135
- 8480—Bell and Howell 8mm. Cine Camera, f/2.9 coated lens, 8 to 64 F.P.S. ... £49/10/-
- 8479—Kodak Mod. 20 8mm. Cine Camera, f/1.9 lens, focusing mount, case ... £39/10/-
- 8477—Emel 8mm. Turret Head Cine Camera, speeds 8 to 64 F.P.S., $\frac{1}{2}''$ Berthiot f/1.9 lens, 23mm. Berthiot f/2.3 lens, 50mm. Berthiot f/3.5 lens, case ... £85



Austral Cine Titler and Copier

Now you can make your own titles ... filmed with your own camera ... for your own movies—so easily, too. Basic parts are—A: Base and Camera Platform; B: Reflectors; C: Frame; D: Frame Support; E: Platform Extension Block; F: Supplementary Lens. Each reflector (designed to accommodate a 250-watt E.S. Photo-flood Lamp) is set on a pivoting rod to permit full concentration of light at any angle desired. Price: £11/19/9



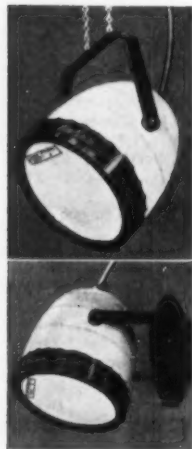
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What better way of keeping your pictures safe and clean than in a new album and mounted with Ideal Photo-Corners. Especially made for Kodak (Australasia) Pty. Ltd., these corners are strongly made and sure to stick quite fast. Available in black, brown, sepia, grey, ivory, white, gold and silver. In boxes of 100.

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You can be sure of safe light with a KODAK BEEHIVE SAFELIGHT LAMP



An extremely useful all-purpose darkroom lamp—can be stood on the work bench (right), hung from the ceiling (left, upper), or fixed to the wall by means of the flanged back-plate provided (left, lower).

The dome-shaped reflector holds easily interchangeable 5½" circular safelights available separately. Has a BC lampholder for which is recommended a 25-watt pearl globe. Supplied complete with a back-plate and 6ft. of flex, but without plug or globe. Overall dimensions: 6½" wide, 7½" deep, 8½" high.

Kodak Circular Safelights, Series I (red), II (dark red), III (green), and IV (lime-yellow), are available separately to fit the Kodak Beehive Safelight Lamp.



Prices: Lamp (without safelight) £4 14/5

Safelights extra: 10/7

No clock-watching... no counting; just relax and wait for the bell

COSMAS DARKROOM TIMERS

Model 2165/2

An efficient alarm-type clock that will time darkroom work precisely for all intervals up to 15 minutes—just the thing for more accurate processing. It is designed to hang on the wall; clockwork and alarm are hand-wound; has 3-inch dial; stoppable clockwork; beautifully finished in ivory enamel and mounted on a wall board.

Price: £6/3/3

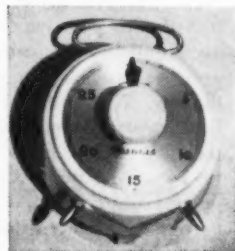


Model 2165/9

Very like a modern bedroom clock (it could even be used for a short 'forty-winks!'), this model is designed to time accurately all work

at intervals up to 30 minutes. The action of turning the large knurled knob in front, winds both the clock mechanism and the alarm. Attractively finished in ivory enamel with chromium fittings.

Price: £3/14/- each

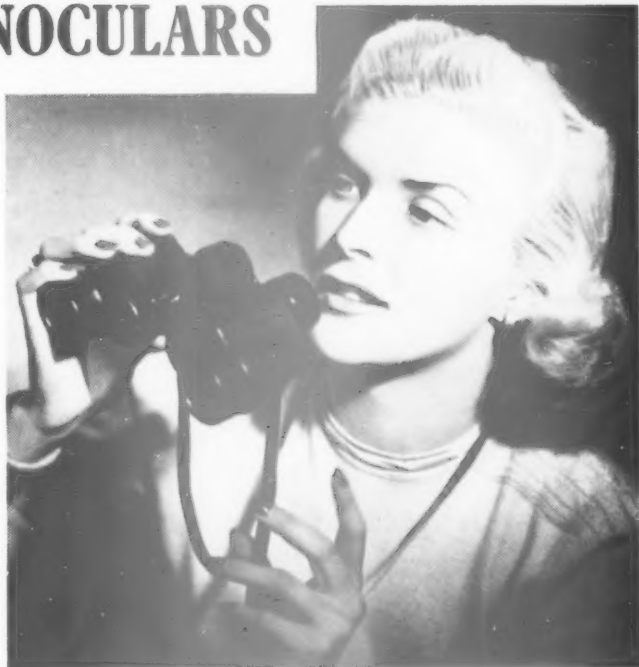


From Kodak Dealers Everywhere

ROSS BINOCULARS

to suit every
particular need

Once you become a binocular owner you'll wonder how you ever managed without them. Whether your particular taste or purpose be specialised or 'different,' there is a model of the famous Ross Binoculars to suit your every desire—for mountaineers, riflemen, naturalists, race-goers or yachtsmen, the Ross range of binoculars is truly comprehensive. NOW is the time to make your choice. All models are available, complete with a strong leather carrying case.



ROSS STEPLUX, 7x 50 . . . for fishermen

Crystal-clear vision—the lifeblood of fishing and whaling fleets—is so characteristic of the Steplux that it must be used particularly out-of-doors at night to be appreciated . . . thanks to the incredible light-gathering power of its 'coated' lenses and prisms. Centre screw focusing, £59 13 6.

ROSS STEPVUE, 8x 30 . . . for Mountaineers

Next to good vision, the mountaineer demands minimum weight . . . hence the Stepvue. Its high-efficiency optical system provides extreme brilliance and critical definition whilst its light weight (19 ozs.), compact construction permits it to be carried all day without fatigue. Centre screw focusing, £44 8 9.

ROSS STEPTRON, 8x 30 . . . for holiday-makers

Ideally suited to the demands of the holiday-maker . . . easy to carry, light in weight, sturdy construction and of convenient range and power. Its attractive shape allows it to fit snugly into masculine hands, whilst it may easily be pocketed or put into the handbag. Centre screw focusing, £48 2 3.

ROSS STEPRUVA, 9x 35 . . . for race-goers

Especially suited to dull-weather racing conditions, thanks to the efficiency of the slightly extra power and larger object glasses of the Stepruva, which ensure quick and easy recognition of colours and competitors at considerable distances without strain. Centre screw focusing, £49 16 -..

ROSS STEPMUR, 10x 50 . . . for naturalists

The obvious choice of the naturalist and others interested in observing wild life under almost any conditions. This model is designed to give high magnification at long range, adequate field of vision, and abundant light transmission. Centre screw focusing, £64 14 6.

ROSS STEPSUN, 12x 50 . . . for riflemen

Small objects at long distances—such as the difficulties encountered by the rifleman or the big game hunter—demand exceedingly high magnification and good light transmission in a binocular. These qualities, together with many others, are all featured in the Stepsun. Centre screw focusing, £67 3 -..

ROSS TROPICAL TEN, 10x 50 . . . for yachtsmen

A 'must' for use at sea or in the tropics. It is specially made to withstand climatic extremes, and is thoroughly resistant to heat, damp, vapour and termites. The body is protected against corrosion, and the glasses are sealed and bonded so that they remain unimpaired even after immersion in water. Proofed against severe shock. Fitted with coated lens and prisms. Eye-piece focusing, £84 10 -..

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